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A P O L L O



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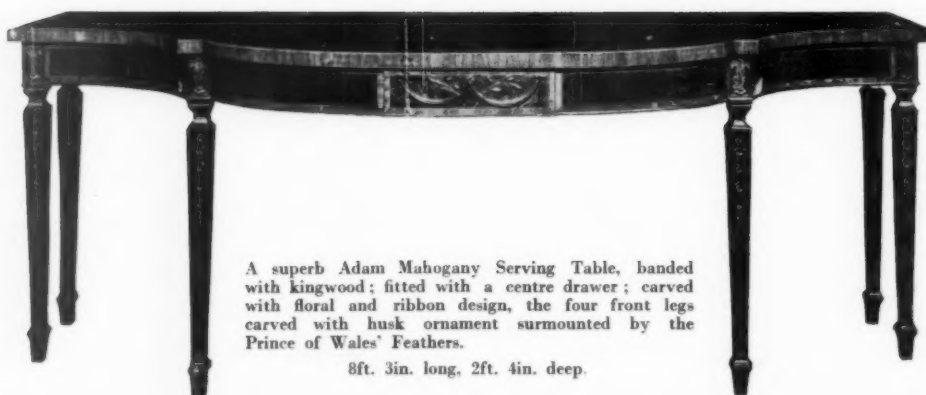
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## THE NEW PICTURES IN THE VATICAN GALLERY.—II

BY MICHELE DE BENEDETTI



Fig. I.  
MADONNA AND CHILD

By  
Marco Basaiti

OF the new paintings in the Vatican Art Gallery, six are to be found in Room V, which contains the splendid "Pietà" by Giovanni Bellini (part of the Pesaro Altarpiece, now in the Ducal Palace at Pesaro). Among these six is a powerful "Madonna" by Bartolomeo Montagna (1460-1533), which was formerly at the Palace of the Propaganda of the Faith in Rome; there is also a "Madonna and Child" (No. 280), (Fig. I), by Marco Basaiti (1460-1530), the most important piece in this group, be it for the exceptional quality of the style, or for the profound and delicate expression of the figures. It is signed: Marcus Basaiti P.

In addition there are two other paintings, a "Madonna and Child" (Fig. II) by Giovanni Buonconsiglio, called il Mavescalco, of Belliniesque inspiration, very luminous work, and a small wooden circular piece, depicting the Crucifix, by Fiorenzo di Lorenzo (Perouse, 1440(?)-1522). In this room is shown a

diptych (No. 276-277), "Christ and the Virgin," derived from the famous prototype by Rogier van der Weyden, a picture which has recently been presented to the Pope.

In Room VI, devoted to altarpieces (Sala dei Polittici), there are five new paintings, all from the Vatican store-rooms. The most interesting, for its artistic problem, is a St. Sebastian (No. 301). Adolfo Venturi attributes it to Botticelli, but it lacks the purity of style of that master. The other four represent saints and belong to the Venetian School of the fifteenth century.

Room VII is devoted to Perugino, by whom there are two splendid paintings, one of which is signed, and some panels of less importance. Five new works are to be found in this room. There is a "Madonna with Saints" (Fig. III), by "Lo Spagna," somewhat conventional, but pleasing in colour, and a "Madonna and Child Giving Benediction" (No. 310), by Andrea d'Assisi, called l'Ingegno

(1450-1513), one of the painters who worked in the Sistine chapel in the fifteenth century. Another panel representing "The Virgin with the Holy Children" (No. 313) is a typical work



Fig. II. MADONNA AND CHILD (fragment)  
By Giovanni Buonconsiglio

of the Umbrian School, above all delightful for its landscape, as full of serene melancholy as a Perugino. The "Madonna Enthroned with St. Jerome and St. Francis" (No. 315) is by Tiberio d'Assisi, and shows notable similarities to the St. Jerome by Giovanni Santi.

"The Holy Family" (No. 325, from the store-rooms) is given as a little-known master from Cortona, Tommaso Bernabei, called il Pappacello, pupil of Signorelli (about 1520-1560). Finally among the pictures of this room there is a change of attribution. The small painting known by the name of "Messa di San Gregorio" (No. 323) and stated in the old Gallery to be of the school of Pinturicchio, according to the attribution by Cavalcaselle, is now rightly placed under the name of Antonio di Viterbo (1478-1519).

\* \* \*

Room VIII is the principal and largest room in the Gallery, and is devoted to Raphael. There are three famous works by the "divine painter": the "Coronation of the Virgin," the "Madonna di Foligno," and the "Transfiguration." They form a kind of altar, in the centre of the wall facing the entrance, with the "Transfiguration" in the middle. This arrangement is unacceptable both from the æsthetic point of view and from that of the history of art.

It is well known that the "Transfiguration," where perhaps the art of Raphael might have reached its peak, was instead finished by Giulio Romano and other pupils. This would, however, have been of only relative importance if the three paintings, so different in themselves, were not placed so that it is impossible to isolate one from the others.

Another point: the three "Theological Virtues," painted in 1507 by Raphael Sanzio for the "Descent from the Cross," for Atalante Baglioni of Perouse, which is in the Borghese Gallery in Rome, have been inserted in the frame of the "Madonna di Foligno" as its predella. I cannot agree with such arbitrary arrangement.

Finally the structure of the modern wooden frames, made expressly for the Raphael painting, is quite unsuitable.

Round the large room one sees in glass cases the set of ten tapestries which Pope Leo X commissioned Raphael to design in 1515 and 1516 to adorn the lower part of the wall in the Sistine Chapel. From Raphael's cartoons (only seven of which are in the Victoria and Albert Museum, the other three having been lost), two sets of tapestry were made at Arras in Flanders. The one preserved in the Vatican got into a very dilapidated condition after the sack of Rome in the seventeenth century and the French



Fig. III. MADONNA WITH SAINTS By "Lo Spagna"

# THE NEW PICTURES IN THE VATICAN GALLERY



Fig. IV. MADONNA AND CHILD  
By Gerolamo del Pacchia

occupation under Napoleon. Another set is in the museum at Berlin (Fig. V).

I cannot approve the design of the glass cases, which obstruct the view of the tapestries.

Room IX takes the name of Leonardo da Vinci because it contains the famous St. Jerome, sketch by this painter. Of the three new acquisitions, the most interesting is a "Madonna and Child" (Fig. IV), attributed to Gerolamo del Pacchia (Siena 1477-1555), a very eclectic painter, generally somewhat like Sodoma, but in this work much influenced by Leonardo. The other two are good works of the Lombard school.

Room X, which takes the name of Titian, contains four new acquisitions. The most important is the "Apparition of the Virgin to Augustus and Sibyl" (Fig. VI) by Benvenuto Tisi, called il Garofalo (1481-1539), inspired by Veronese and of good decorative effect, with its sixteenth century costumes. By Pier Francesco Bissolo, pupil of Bellini, there is the "Circumcision," derived from the panel by Bellini of the same subject at the National Gallery in London.

By Paris Bordone is a panel from the anti-chamber of the Pope, "S. George and the Dragon," formerly attributed to Pordenone as a typical work of that master (Fig. VII).



Fig. V. THE LARGE RAPHAEL ROOM WITH THE TAPESTRIES BY RAPHAEL

## A P O L L O

Room XI contains fourteen new paintings, five of which are by Gerolamo Muziano (Acquafredda 1532—Rome 1592), who was not represented in the old Gallery. Muziano took an important part in the decoration of the Vatican Palace, and was an appreciated artist,

vigorous and highly coloured type. The best work in this room is the "St. Francis Receiving the Stigmata" (No. 380), by Federico Fiori, called il Barocci (Urbino, 1528-1612), a work which he repeated with variants several times. Finally there is a painting by Giorgio Vasari



Fig. VI. APPARITION OF THE VIRGIN TO AUGUSTUS AND  
SIBYL  
By Benvenuto Tisi

though of very little originality, imitating either the Venetian or the Roman school.

The big canvas depicting the "Resurrection of Lazarus" (No. 367) is signed: *Hiers Mutationus Fecit Ac De Dedit*. It comes from the Sala del Concistorio, but was formerly hung in the Basilica di S. Giovanni. Among his other pictures the "St. Francis Receiving the Stigmata" is very interesting. In his somewhat grotesque atmosphere and his cold grey tones he preludes El Greco.

Another "S. Francis" (Fig. VIII) by the same painter is also Bassanesco, but of the most

(No. 363), the "Stoning of S. Stephen," in which the head of an old man, on the right, resembles in its characteristic type and pose the portrait of Michelangelo.

In the next Room XII (Salone Ottagono), where the famous "Communion of St. Jerome," by Domenichino, is the main work, there is one new small canvas by Pier Francesco Mola (Coldrerio, 1612-Rome, 1666), showing a Saint Anchoret (No. 390), a painting that is principally interesting for its landscape. Then there is a "St. Matthew" by Guido Reni, recently presented to the Pope. In the old



# THE NEW PICTURES IN THE VATICAN GALLERY



Fig. VII. ST. GEORGE AND THE DRAGON

By Paris Bordone

Gallery the "Denial of St. Peter" was attributed to Caravaggio, but is now given in the catalogue as only "School of Caravaggio." This opinion is, however, open to question.

In Room XIII there are twelve new acquisitions. These include a "St. Jerome" (No. 399), by Ribera, from the store-rooms, signed "Iusepe Ribera," very strong work, both in the vigour of the drawing and in the colouring; and an interesting "S. Michael hurling Lucifer into Hell," by Francesco Solimene. This canvas was in the Papal Palace at Castelgandolfo. From the same source come

another "S. Jerome," by Mola, and a "Madonna Appearing to S. Francis" (No. 405), by Pietro da Cortona, the famous painter decorator in the Rome Baroque.

Room XIV contains twenty-four new acquisitions of varying value. A series of especial interest is composed of eight small canvases showing astronomic observations, and attributed to Filippo Lauri, a Roman painter of the middle of the seventeenth century. A "Still Life" (No. 417), by Baldassare de Caro, shows Rembrandtesque vigour and ability.

Two canvases representing "Flowers and Fruit" (No. 426-427), full of vivacity and



Fig. VIII. ST. FRANCIS RECEIVING THE STIGMATA By Gerolamo Muziano

brilliant of colours, are signed with an unknown monogram P. N. The last room, called the "Portrait Room" contains eleven new acquisitions, which come from the store-rooms and various appartements. The "Portrait of a Gentleman" (No. 441), attributed to the school of Moroni, is a serious and noble work, worthy of the master himself. Also the "Portrait of an Actor" (No. 462), by Pietro Paolini (Lucca, 1603-1681), is a notably vigorous canvas.

The "Portrait of Alexander VI" (No. 463), from the Palace of the Propaganda of the Faith, by a Spanish painter, following

the style of Melozzo, and the \* "Portrait of Clement IX," by Carlo Maratta (No. 453) from the Rospigliosi Gallery, both deserve mention.

The most important acquisition in this room is the "Portrait of Benedetto XIV" (No. 454), by Giuseppe Maria Crespi (1665-1747). In this picture the Bolognese painter shows not only his vivacious and attractive touch, but also profound observation in revealing the character of the Pope Lambertini, famous for his wit and talent.

\* See "Apollo," October, 1932.

## ENGLISH GLASS DRINKING VESSELS.—I

BY J. G. NOPPEN



(a) (b) (c) (d) (e)  
Fig. II. WINE BOTTLES OF THE SEVENTEENTH CENTURY, all made in dark green glass

THE recent exhibition, organized by the Wine Trade Defence Fund at Vintners Hall, included a collection of English glass drinking vessels of remarkable interest and quality. It illustrated the evolution of the bottle, the decanter, and the glass from the earliest specimens of known date, produced in this country, down to recent times. In this article I shall deal mainly with bottles and decanters; but some notes on the history of the industry itself may not be out of place at the beginning.

The records of glass making and glass makers in England during the Middle Ages are few and far from clear. Laurence *Vitrarius*, who is mentioned as owning land at Chiddingfold, an old centre of the trade, *circa* 1225, is probably the same as the Laurence who appears in the Westminster Abbey fabric account for 1253, and there is nothing to show he made anything but window glass. The same may be said of most glass makers whose names are found in records of the thirteenth and early fourteenth centuries. In fact, medieval inventories suggest that glass table vessels were but little used during the period, save for a few importations from Italy. At no period prior to the Carolean were the people of this country pioneers in the making of beautiful glass.

The earliest actual record of the making of glass vessels in England belongs to the later years of the fourteenth century, when a family named Shorter becomes prominent in the district of Chiddingfold.<sup>1</sup> In 1380 the widow of John Shorter (or Sherterre) engages a Staffordshire man called John Glasewryth to work for her for six years. He is to receive 20d. for every sheaf of window glass, and 6d. for every hundred of glass vessels made. The Shorter family was succeeded by the Ropleys, and the latter by the Peytos, who carried on until about 1614. This is at least proof that glass vessels were made in England during the Middle Ages.

The modern period of glass making begins in the sixteenth century, when craftsmen came here from the Continent. Mr. H. J. Powell writes that "owing to the religious troubles in France and in the Low Countries, and the consequent interruption to trade and manufacturers, many foreign glass workers were not unwilling to come to England."<sup>2</sup> As Mr. Powell suggests, they exercised considerable influence on the industry here, but their creations seem not to have displaced from favour those of the Venetian craftsmen whose

<sup>1</sup> Salzman, "Medieval Industries," p. 184.

<sup>2</sup> "Glass Making in England," p. 17.



Fig. I. ENGLISH GLASS WINE BOTTLE. Dated 1661  
In Mr. Francis Berry's Collection

glasses were in great demand throughout the century. In view of the admiration at this time for things Italian, this is, perhaps, not remarkable. Eminent among the Venetians working in England was Verzelini, who worked in London under a patent granted by Queen Elizabeth. Venetian influence seems to have retained its strength throughout the seventeenth century. Verzelini died in 1606, and is buried in Downe Church, Kent. A memorial brass shows him, his wife, and his children dressed in the fashion of the period.

In the seventeenth century, following the introduction of coal as fuel, came the invention of "flint" glass, that is, lead glass, which has been and still is the subject of much controversy. The ceaseless problem is "Who invented it?" Hartshorne was inclined to favour the claim of Tilson, mentioning a patent granted to him in 1663. Mr. Francis Buckley, largely influenced (or so it seems to me) by John Houghton, who wrote in 1696, says: "We are driven to the conclusion that Ravenscroft invented the English flint glass," and that he made it earlier than 1678. In that year an agreement between Ravenscroft and the glass sellers terminated. In 1673 he had obtained a patent for seven years, and Mr. Buckley suggests that "he had ample time to



Fig. III. TEN DARK GREEN GLASS BOTTLES, all dated, one for each decade of the eighteenth century. The Property of Messrs. Berry Brothers & Co.



# ENGLISH GLASS DRINKING VESSELS



Fig. V. (a) Circa 1700  
(b) Mallet-shaped, with handle, circa 1710  
(c) Mallet-shaped, with ring below lip, circa 1720  
(d) A pressed Octagonal body, circa 1720



Fig. VI. (a) An Oviform Decanter  
(b) A Quatrefoil Decanter, circa 1740  
(c) Globular Bottle, with so-called "Norwich" rings

dispose of his secrets," thus accounting for the glass makers of Liège, who worked, before 1680, "in the English fashion."<sup>3</sup> But Mr. Powell shares neither of these views. He holds that the patents of Tilson, Ravenscroft and

<sup>3</sup> "A History of Old English Glass," p. 27.

others were "probably rather for variations of the original mixture than for inventions," and that the perfected flint glass was the result of "successive experiments." It would be dangerous for me to disagree on this point with any of the three authorities I have quoted ;



Fig. IV. TWO ENGLISH DECANTERS, circa 1690. Globular in body, strongly resembling in form the early dark green serving bottles



Fig. VII. (a) A Globular Decanter, with Jacobite rose and two buds, with hops and barley on other side, circa 1750, (b) A small Shouldered Jacobite Decanter, circa 1750, (c) A little "one-go" Jacobite Bottle, (d) Has a shouldered body and the "Norwich" rings, circa 1755



Fig. VIII. THESE FOUR DECANTERS are circa 1760; they form two pairs of different size, straight-sided and round shouldered, with spike stoppers

but, as they disagree with one another, I throw in my lot with Mr. Powell. My only regret is that space will not allow me fully to discuss the various arguments each writer has used to support his opinion. Of Ravenscroft, however, who was undoubtedly one of the most prominent glass makers who contributed to the invention, more will be said in Part II of these notes.

Glass bottles were made from early times; but the English vessel with which we have here to deal is the wine-serving bottle of which the earliest dated example is that bearing a seal of 1657, preserved at the Northampton Museum. Another early bottle is that here illustrated (Fig. I) lent to the exhibition by Mr. Francis Berry, and bearing on its seal the head of a king in profile, crowned; the cipher C.R. under a crown, and the date 1661. It is of dark green glass, and was probably made to celebrate the coronation of King Charles II. It is the second earliest known dated English bottle. A similar bottle, dated 1686, which was found at Bermondsey, is in the Guildhall Museum. It is a rare specimen of half-bottle size.

The five bottles illustrated in Fig. II show the changes in shape which took place during the latter half of the seventeenth century. All are made of dark green glass, which, although not always employed, was the most usual material. From left to right (a) is regarded as *circa* 1650, but does not bear an actual date; (b) and (c) of similar form, with bulbous bodies and long necks, are *circa* 1655; (d) has slightly flattened shoulders, and bears on its seal: "John Miles the ffilet"; (e) which is rather more squat, has on its seal an impression of the arms of Peache of Chichester. In size the bottles vary from 7 in. to 10½ in. in height.

These squat bottles were later found to be unsuitable for storage in large numbers. They occupied too much room. The result was the eventual appearance, in the middle of the eighteenth century, of the cylindrical wine bottle. This could be conveniently stored horizontally in bins. Fig. III illustrates an interesting series of ten bottles, all bearing dated seals, one for each decade of the eighteenth century. All are of the usual dark green glass, and since the last of them was wrought there has been very little change either in shape or size of this type of bottle. The bottles shown in Figs. II and III were lent by Messrs. Berry Bros. & Co.

The bulbous-shaped bottle with a long neck was not, of course, a development of the seventeenth century. It was, in fact, probably the earliest shape of bottle known, and the exhibition included a Roman example of the first century A.D.

It has been claimed with some reason that the decanting of wine began in England in the eighteenth century, when port wine came into favour, and that English decanters cannot therefore have existed prior to that period. It has, however, since been shown that glass vessels described as decanters were advertised for sale during the later years of the seventeenth century, and Mr. Francis Buckley quotes a reference to them in 1701, at which time we appear to have been exporting them to France. It seems, then, to be justifiable to begin our series with the two beautiful examples illustrated in Fig. IV. These are dated *circa* 1690. Globular in body, and long necked, they strongly resemble in form the early dark green serving bottles. Both are decorated with trailed straps, rings, and the strawberry prunts typical of the time. One has a seal bearing the initial R, which it would be pleasant to attribute to Ravenscroft. The most that may be said, however, is that the bottles are in his style, and whether they were actually sold, or used, as true decanters, they are of remarkable interest and beauty. They begin a series, belonging to Mr. Francis Berry, which indicates the evolution in form and decoration between 1690 and 1820.

The seven decanters in Figs. V and VI take us from 1700 to 1750. In Fig. V (a) is a plain globular vessel, *circa* 1700, which follows what is almost certainly the earliest form made; (b) and (c) are both mallet-shaped, with handles; the former, *circa* 1710, has a plain collar at the lip, and a round body; the latter, *circa* 1720, has a ring a little below the lip, and the body is octagonal; (d) has also a pressed octagonal body and a ring on the neck, but is without a handle. It is dated *circa* 1720. The oviform decanter (a), the first shown in Fig. VI, is a particularly graceful form. It has a flanged base, and vertical ribs reaching to the lip. The quatrefoil decanter (b) is an obvious development of (d) in Fig. V, and is dated *circa* 1740. The last but by no means the least interesting of the seven is (c), the globular bottle decorated with the so-called "Norwich" rings. Hartshorne thought



that vessels with horizontally corrugated bowls had been made in Norwich, or Lynn; but Mr. Francis Buckley has cast grave doubt upon this view. He points out that "no record of glass making during the eighteenth century at Norwich has yet been found in any old history, map, or newspaper."<sup>4</sup> His arguments suggest that it is more likely that the glass sellers of Norwich imported their goods from London. Nevertheless, the name inspired by Hartshorne still sticks to this type of ornament. Mr. Buckley allows that these glasses, now very rare, were found in Norfolk, and may have been produced in the district, perhaps at a glass house near Yarmouth. He adds, however, that the glass sellers of Norwich "although they visited several places, including Ipswich, with their goods, never went to Yarmouth."

One of the most charming forms of decoration, which came into fashion towards the middle of the eighteenth century, was wheel engraving. This was no new process, and, indeed, differed very little from the Roman method. The Georgian craftsmen employed it with great skill, and the first three decanters illustrated in Fig. VII are fine examples of the type. All are *circa* 1750 in date.

The globular ale decanter (*a*) is engraved with the Jacobite rose and two buds, with hops and barley on the other side. The small shouldered Jacobite decanter (*b*) has a rose with a blackbird perched upon it, and a floral spray. The little "One-go" Jacobite bottle, complete with stopper (*c*), is a rare example, and very pretty. It is beautifully engraved with a rose and bud on one side, and honeysuckle and a butterfly on the other. The last of the four (*d*) has a shouldered body and the "Norwich" rings. It is dated *circa* 1755. About this period the label decanters became very popular. They had the name of the wine they were destined to contain, surrounded by floral patterns engraved round their bodies. These bottles are equally attractive in form and decoration, and belong to the period when the English engraver's skill was at its highest (Fig. X). All these engraved vessels were called "flowered" in the trade, and the earlier examples were the finer.

Glass cutters from Germany had entered England before 1750; but the cut glass decanter



Fig. IX. A GIANT DECANTER of twenty-one bottles capacity, *circa* 1780. The body is decorated with flowers and stars. On the stopper is the motto: "In vino veritas"  
The property of Mr. André L. Simon

<sup>4</sup> "History of Old English Glass," pp. 7 and 8.



## ENGLISH GLASS DRINKING VESSELS

only attained its popularity during the second half of the century, and, it may be added, notwithstanding the criticism of Ruskin, it has never lost it.

The four decanters shown in Fig. VIII are of *circa* 1760. They constitute two pairs of different sizes, straight-sided and round shouldered, with spike stoppers. Their sole decoration is the beautiful diamond, or facet-cutting. Diamond-cut glass was advertised during the second quarter of the eighteenth century, and it is generally accepted as referring to the reticulated pattern similar to that of these decanters, and not to the tool employed. A cut glass wine tun, which was purchased in 1749, is one of the treasures of the Vintners Company. Many fine decanters, including both cut and engraved ornament, were made between 1750 and 1800, although classic influence, late in the century, was not altogether fortunate. In the nineteenth century decline was swift, and the quality of the Victorian productions was decidedly poor. If glass must be cut, *malgré* Ruskin, with whose views I

confess to some considerable sympathy, the cutting should be shallow. It should not interfere with the main form produced by the glass blower, and it should be restrained. The best work of this type seems to have been done between 1750 and 1780.

The next illustration (Fig. IX) is a giant decanter belonging to Mr. André L. Simon. It is of fine white metal, tapering shape, with cut flat flutes on the neck. The body is decorated with flowers and stars. The stopper is engraved with a running fox and the motto *In vino veritas*. This is probably the largest English decanter ever made, and its capacity is twenty-one bottles, which has given rise to the legend that it was made for a coming-of-age party. It is a splendid tribute to the skill of the glass-blower. It is *circa* 1780 in date.

In concluding this part I may perhaps add that I have reserved some further remarks upon the various processes of decoration for inclusion in my article on glasses, to which it seems to me they are more applicable.



Fig. X. FOUR ENGLISH ENGRAVED LABEL DECANTERS, *circa* 1760  
From Mr. Francis Berry's Collection

## A FORGOTTEN TONDO BY PERUGINO

BY RAIMOND VAN MARLE

IT happens at times that works of art which enjoy a considerable popularity gradually disappear out of the circle of those with which the public is acquainted. This is frequently the case when they remain for some generations in the same family, and all the more so if this family does not trouble to show their art treasures.

I do not know if this is the reason why the tondo I herewith reproduce and which I consider to be one of Perugino's masterpieces, has disappeared from the horizon of art-lovers, after having been shown at the exhibition at Manchester about the middle of the previous century, when it was the property of Lord Northwick. It now belongs to Mr. Carl W. Hamilton, of New York.

It had, however, sunk into perfect oblivion, and I do not think there is any mention of it in the literature of Perugino. Crowe and Cavacaselle, who speak of two other works of this master in Lord Northwick's collection, seem to have ignored this one, and it certainly does not figure in any of the more recent monographies such as those of Williamson, Gnoli, Bombe's volume in the "*Klassiker der Kunst*" or in the more than 700 folio pages on Perugino with which the Reverend Fiorenzo Canuti has lately endowed us.

The existence of this painting was revealed to me when the volume on the Umbrian school, which forms the fifteenth of my "Development of the Italian Schools of Painting," was already in the press; but I have still managed to add a few lines (p. 384) on this beautiful tondo.

If we look at it with a particular satisfaction, it is because the public is somewhat used to consider the later productions of the master of Raphael as something completely unpleasant. However, if there is any reason of taking this attitude, it is not on account of the aspect of Perugino's own painting, but because his

numerous and uninspired assistants have taken an enormous share in the output of his studio, and all this decadent work has been considered Perugino's own. Here the master himself is the one who is most at fault. The enormous altarpiece which was made for the church of S. Agostino at Perugia and which came out of his workshop between the years 1512 and 1516, the panels of which have been dispersed through several museums, certainly contributed much to diffuse the current opinion about Perugino's decadence. Besides, it is true that from then onward until his death in 1523, we have no picture by Pietro Vannucci which could possibly charm us.

However, he has made a few in the years preceding this period, and in the National Gallery there is an important panel of 1507, originating from Sta. Maria dei Servi in Florence, which proves to us that even then—probably at about sixty years of age—Perugino disposed of a flawless technique, and if one holds the opinion that equilibrium is the acme of composition and that an expression of devotion should be sweet and unemotional, there is no reason why we should not thoroughly enjoy this painting which has really rare qualities of colour and line. I could easily believe that the tondo belonging to Mr. Hamilton is still of a few years later. Its technical perfection is such that we look at it with a certain amazement. Perugino was not troubled by an excess of imagination, he freely repeated the same elements, and also those which constitute this painting are known to us from several of his other works. However, it is only in a few of his panels that we notice this perfect handling of the material and this prodigious skill.

Hence, it is not only a joy to acquaint the public again with this gem of Umbrian painting, but at the same time it is a satisfaction to redeem Perugino's name from the undeserved repute of untimely decline.

A FORGOTTEN TONDO BY PERUGINO



THE MADONNA AND CHILD WITH TWO ANGELS

*In the collection of Mr. Carl W. Hamilton, New York*

A forgotten Tondo by Perugino

# TRIPOD FURNITURE OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES

BY R. W. SYMONDS



Fig. I. A FIRE SCREEN, with walnut scroll foot tripod. Temp. William and Mary



Fig. III. A WALNUT GAMES TABLE, with tripod with scroll feet. Temp. William and Mary  
*In the collection of Percival D. Griffiths, Esq., F.S.A.*



Fig. II. A FIRE SCREEN, with walnut tripod with leg terminating in claw and ball feet. Temp. George I  
*In the collection of Lord Plender, G.B.E.*

## THE FIRE SCREEN

IN the eighteenth century the firescreen was a necessary piece of furniture, as it protected the faces of those seated round the fireplace from the heat thrown out by the open fire. The only comfortable place to sit in winter-time, in a large room which was heated by a wood or coal fire, was near the chimney-piece. This habit led to the invention of the firescreen, supported on a tripod stand. A screen of this design could be moved with ease from place to place, and the screen itself was made to raise or lower at will on the pole to which it was attached, by a spring and thumbscrew. The difference between the conditions of living to-day, when modern houses are centrally or electrically heated, and the conditions under which our ancestors lived

is vividly brought home to us by the survival of this pleasant but quite obsolete piece of furniture.

The first recorded tripod screen appears to be one with its tripod stand and pole made of iron, with silver mounts. This screen is still in its original setting at Ham House in Surrey. It is mentioned in an inventory of the year 1679, and is described as a "screen-stick." With this one exception the earliest tripod firescreens that have survived appear to be those with walnut scroll legs of the reign of William and Mary, similar to the example illustrated (Fig. I).

Many firescreen stands of English walnut have survived, although mahogany survivals considerably outnumber them. Stands made of Virginia walnut are also extant, but they are



# TRIPOD FURNITURE OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES



Fig. IV. A MAHOGANY THREE-TIER DUMB-WAITER, with feet of tripod terminating in lion's paws. Circa 1740. In the collection of Lord Plender, G.B.E.

difficult to distinguish to-day from those made of mahogany.

The firescreen stand developed on precisely similar lines to the tripod table, which I described in my article in the June number of *Apollo*. The early scroll foot of square section (Fig. I) evolved into the ogee foot of a rounded section (Fig. II). The legs of decorated examples terminated in the lion's paw or the eagle's claw clasping a ball.

Considerable numbers of plain mahogany firescreen stands have survived, but examples made of oak, elm and ash and other cheap woods are seldom to be found, as the firescreen, unlike the tripod table, did not find its way into the poorer class home.

Firescreen stands made between the years 1755 and 1770 were of elaborate rococo design,

in the French manner. In *The Gentleman and Cabinet Maker's Director*, Chippendale shows several examples of this type, and in his description of them he writes: "The other two are on pillars and claws, and I flatter myself they are among the best of the sort." The screen panels of the examples illustrated in the *Director* are decorated with designs in the Chinese taste. These Chinese designs were intended for execution in gouache or water-colour. This was an innovation, as needlework or tapestry was the material generally used for the firescreen panel up to the middle of the eighteenth century.

After 1770 the tripod firescreen became smaller and lighter in design. The panels were of various shapes, the oval and heart-shaped being specially favoured. Satin-wood,

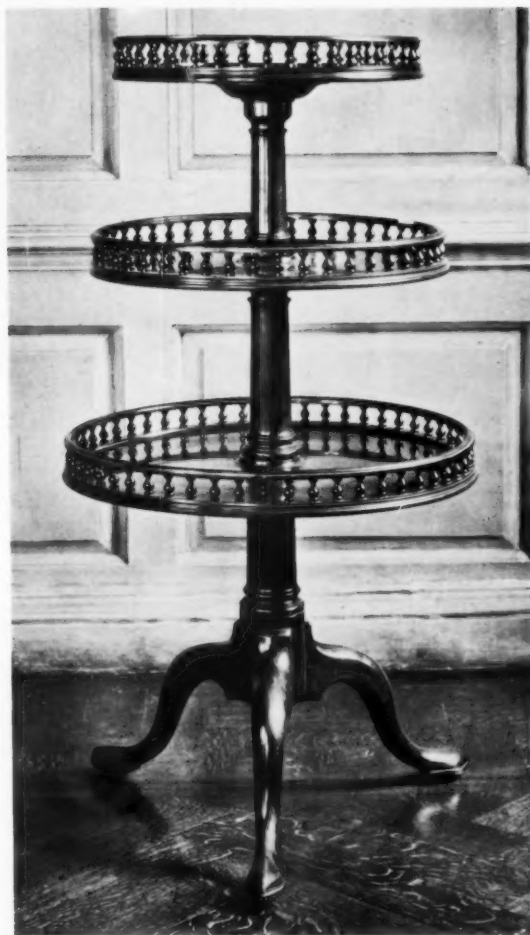


Fig. V. A MAHOGANY DUMB-WAITER, with the trays surmounted by spindle galleries. Circa 1750

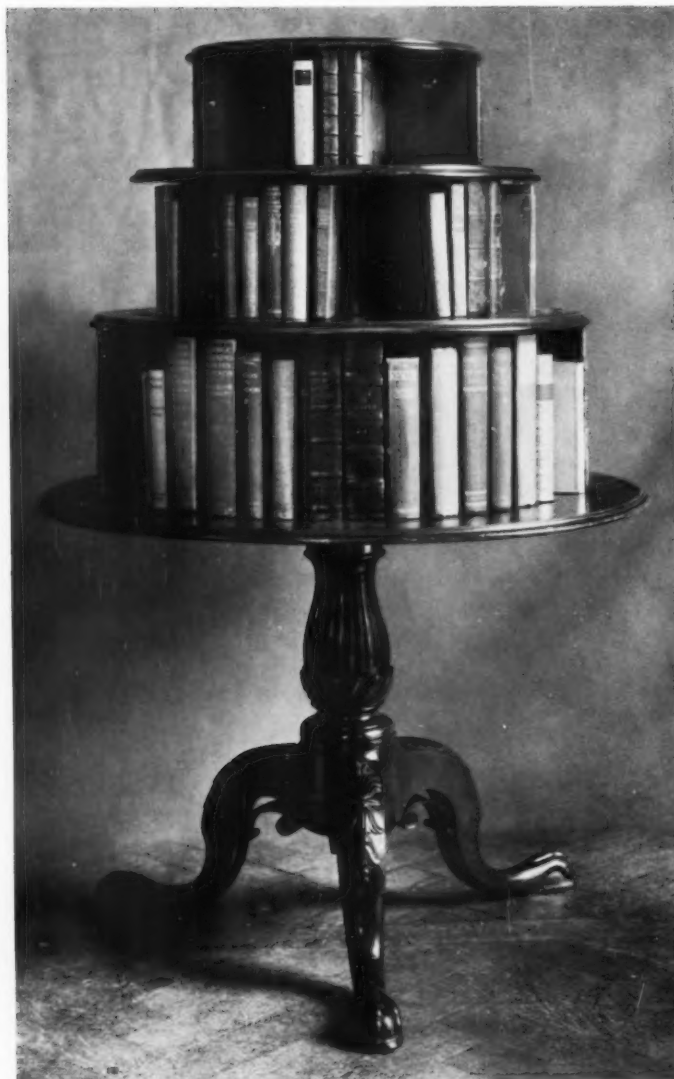


Fig. VI. A REVOLVING BOOKCASE ON MAHOGANY TRIPOD,  
with legs terminating in claw and ball feet. Circa 1745  
In the collection of Geoffrey Blackwell, Esq., O.B.E.

as well as mahogany, was now employed, and cheap examples were of soft wood japanned. Hepplewhite, in *The Cabinet-Maker and Upholsterer's Guide* (1789), illustrates three designs of these late eighteenth-century fire-screens, and in his description of them he makes mention that "they may be made of mahogany, but more frequently of wood japanned." Of the screen panels he suggests that they may be ornamented "with maps, Chinese figures, needlework, etc." Thomas Sheraton, in his *Drawing Book* (1802),

describes these screen panels as being decorated with "very fine prints or worked in satin, commonly having a glass before them."

#### THE GAMES TABLE

The games table, similar to the example illustrated (Fig. III), was an early piece of tripod furniture that came into fashion, so far as one is able to judge to-day, in the reign of William and Mary. Examples of this piece are very rare; the heavy weight of the table supported on the somewhat slender walnut

## TRIPOD FURNITURE OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES

pillar could not have withstood much hard wear. This weak structure may, therefore, have accounted for the destruction of many of these tables. The design of this games table was undoubtedly inspired by the French games table, examples of which have survived decorated with tortoiseshell and metal inlay, in

so far been recorded. The author knows of one example, which is supported on four slender cabriole legs instead of on a tripod.

### THE DUMB-WAITER

The dumb-waiter was a three-tier stand\* supported on a tripod foot. It stood by the



Fig. VII. A MAHOGANY READING DESK ON TRIPOD STAND,  
with feet terminating in large lion's paws. Circa 1740  
*In the collection of C. D. Rotch Esq.*

the manner of André Boule (1642-1732), the famous French ébéniste. English games tables, decorated with arabesque marquetry of walnut and box or holly, are also extant. This table is sometimes termed a piquet table, piquet being a game played by two persons which was much in vogue in France in the seventeenth century. The games table appears to have gone out of fashion in the early eighteenth century, as an example later than the reign of Anne has not

diner's chair so that the food and drink placed on it were within easy reach. Each tray revolved, so that the dish required could be obtained without stretching the arm. Dumb-waiters were invariably made of mahogany. The exclusive use of this wood was undoubtedly because no other so suitable and sufficiently strong could be found for the making of the

\* A small number of dumb-waiters supported on two tiers have also survived.

circular trays. It was essential that each tray should be made from one piece of wood, and that the trays should not be too thick, which would give the piece a clumsy appearance.

Sheraton confirms the use of mahogany for dumb-waiters in a description of these pieces in his *Cabinet Dictionary* (1803).



Fig. VIII. A MAHOGANY MUSIC DESK. Circa 1770  
In the collection of Percival D. Griffiths, Esq., F.S.A.

"Dumb-waiter, amongst cabinet-makers," he writes, "is a useful piece of furniture, to serve in some respects the place of a waiter, whence it is so named. There are different kinds of these waiters, but they are all made of mahogany, and are intended for the use of the dining parlour, on which to place glasses of wine and plates. . . ."

The earliest mention which I can find of a dumb-waiter is in an advertisement in the

*Daily Post* of the issue of February 19th, 1731, where "Dumb Waiters on Casters" are advertised for sale. They were, as I have said, made of mahogany, and it is therefore unlikely that they came into vogue very much before this date.

It is only a very small percentage of the dumb-waiters that have survived that have the tripod foot and pillar decorated with carving similar to the example illustrated (Fig. IV). Another very unusual feature in a dumb-waiter is the addition of spindle galleries to the trays, similar to the one illustrated (Fig. V).

#### THE REVOLVING BOOKCASE

Another piece of tripod furniture reminiscent in form to the dumb-waiter is the revolving bookcase similar to the specimen illustrated (Fig. VI). The majority of these bookcases that are extant date from the late eighteenth and early nineteenth centuries, and were invariably made of mahogany. Some examples were designed without the tripod foot, the bottom shelf being near to the ground.

#### READING AND MUSIC DESK

These reading and music stands, or desks as they were termed in the eighteenth century, must have been extremely popular, as many examples have survived. The majority of them are plain, without any decoration in the way of carving to the tripod and pillar. The desk portion was designed so that it could be raised or lowered by means of a ratchet, which worked in and out of the pillar. The top of the desk had a hinged leaf for the support of books, which could be set at any angle, being kept in position by a ratchet. Slides, either of metal or of wood, which could be pulled out, were fitted for the support of candlesticks to light the desk for reading.

Large and elaborate examples of these desks, similar to the one illustrated (Fig. VII) are rare. These large desks were not intended as music stands, but were for use in a library for the easier handling of large books.

The music desk was necessarily a piece of furniture of light construction in order that it could be easily moved when in use. The example illustrated (Fig. VIII), with its elegantly shaped and ornamented feet, is an outstanding specimen.

#### GLOBE STANDS

In the eighteenth century a pair of globes, one terrestrial and the other celestial, was



# TRIPOD FURNITURE OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES



Fig. IX. AN ARMILLARY SPHERE ON MAHOGANY TRIPOD BASE. Circa 1750  
In the collection of Percival D. Griffiths, Esq., F.S.A.

considered a necessity to every well-equipped library in a country mansion. These globes, especially those which were made at the end of the century, were often designed with a tripod support. Small examples were also made to stand on a table.

An armillary sphere, which was a globe for noting the apparent position of heavenly bodies, was also sometimes supported on a tripod stand. The example illustrated (Fig. IX) is an outstanding specimen of its kind, as the design and execution, and the quality of the carving of the tripod, pillar and supports, is exceptional. The majority of the stands for globes were generally, however, of a plain and simple design. It was only to the special order of the rich patron that examples of such an elaborate character, similar to the one illustrated, were produced.

It is interesting to note that in the eighteenth century English manufacturers of globes

transacted a considerable export trade with continental countries, and even to-day eighteenth-century English globes are to be found in many foreign libraries.

The wine cooler on a tripod base illustrated (Fig. X) is such an unusual piece of furniture—I have never before encountered a wine cooler of this tripod design—that I feel it would be wrong to describe it under the heading of “Tripod wine coolers.” Wine coolers of the eighteenth century were designed in the form of a receptacle which was filled with crushed ice and in which the bottles stood. In considering the design of the tripod stand of this wine cooler, it is interesting to note that a number of tables have survived of a similar pattern. Owing to the close resemblance of the design of these tables, and the fact that there are so few of them in existence, one is tempted to conjecture that they were all made by the same firm of cabinet-makers.

In this article I must explain the omission of any reference to tripod candlestands by the fact that I discussed them at some length in my article in the April issue of *Apollo*.



Fig. X. A RARE EXAMPLE OF A MAHOGANY WINE COOLER ON A TRIPOD BASE WITH SCROLL FEET.  
Circa 1750. In the collection of Charles Turner, Esq.

## THE LAVINGTON PARK GALLERIES

BY WILLIAM FAWCETT



ANTICIPATION AND BOURBON

(In Lord Woolavington's Collection)

By Ben Marshall

**A**N artist must surely find a great joy in expressing himself upon canvas, in recording his impressions of his subject, dealing with them in his own way and making his vivid mind pictures, real and tangible things. Surely that satisfies the mental craving which dovetails into the weft and warp of his artistic complex. And art—especially sporting art—can, by the touch of a brush, preserve for ages long scenes which have occurred in a moment, thrills of a great instant in our lives, and to a very large extent the sense of beauty that exists in a countryside.

Sporting art records the best of England. The genius of Henry Alken, the coaching scenes of J. F. Ferneley, the dignified paintings of Ben Marshall, all depict an England that was worth living in. Railways were unknown, hunting was at its zenith, racing was fast attaining a pitch that has never since been equalled. And to those of us who find a joy in these pictures it is a pleasure to ponder on the days when Squire Osbaldeston bred a bitch pack that was too fast for even the hard-riding

Meltonians to ride over, or when James Pollard chose a coach bowling along at ten good miles an hour with the dust-clouds rising grey over the green hedges of June. Yet you may, if these things bring a quickening of the pulse and a stirring of the heart, once more live in that era when Alken painted all his hunting characters in blue stocks, and J. F. Herring found the palette a more satisfactory source of income than the box-seat, at Lavington Park.

For here is a stronghold of native talent and national history which can, in a few moments, teach us more of the history of Turf and chase than all the dusty, mildewed volumes in the library. It is not often—it may only happen once in a man's life—that you can see two centuries of British sport depicted before your eyes. Yet you may at Lavington Park see the life and spirit of the Turf and chase recorded in the best English way from the time of J. N. Sartorius and F. Wootton, who lived and painted at the very beginning of the eighteenth century, to those of Lynwood Palmer and A. J. Munnings

## THE LAVINGTON PARK GALLERIES

of our own day. It is undoubtedly one of the finest collections of sporting pictures in the world—a pageant of the past which stirs the memory by its magic genius. I know of only one other collection that can equal it—that of the Duke of Beaufort at Badminton. But that collection is not so rich in the accurate, spirited work of Ben Marshall. We may admire the work of other sporting artists—the coaching scenes of Cooper Henderson and the Leicestershire canvases of H. Alken and Ferneley—but there is only one Ben Marshall, for his dignified

And we may, as the sunlight catches each facet on the picture, compare it with that of Mr. Powlett and his hounds, in the centre of which is an old grey hunter, who contrasts well with the “high mettle steed” which Mr. Powlett is riding himself. Or what of the portrait of Thomas Oldaker’s horse Brush, which stands beneath the oak tree with ear cocked just exactly as a horse would cock them if a terrier—and what a game, hard-bitten one this appears—made intrusion into his paddock. But Ben Marshall did not confine himself to the hunting



THOMAS OLDAKER ON PICKLE

*In Lord Woolavington's Collection*

By Ben Marshall

characterization of the owner and trainer, Master and huntsman, carries with it a breezy, healthy atmosphere that English sport alone can possess. Take, for example, his famous picture of Anticipation and Bourbon which hangs at Lavington Park; the humour and vitality, the contrast between the angry, diminutive stable-boys and the dignified thoroughbreds, is admirable. And so, too, is that “varminty-looking” old huntsman, Thomas Oldaker, on his brown mare Pickle. This is a picture to which one can return after a time; there is such a vivid picture of reality about it. The free-stepping mare, the yellow-plush Berkeley coat with the play of light and shade on its folds, the bugle-shaped horn, the placing of the hounds beneath the one slender tree—all these take us back to the days when the fox was hunted in the rough ground and cover near Kensington Gardens.

field. He was equally at home upon the Turf, and though his paintings of the thoroughbred of his own day, such as Phantom and Mameluke, are extraordinarily accurate, it is the characterization of the sportsmen, who are either watching the race or observing the process of saddling, that is so life-like. They almost leap out of their frames; we can almost hear their comments as they talk to one another. Would they have spoken in the same racing jargon that pertains to-day? But, though Ben Marshall holds pride of place in our affections, we must not forget that other artists' work finds a place in the picture gallery and ballroom at Lavington Park. And during that period that they painted—say, from 1782 to 1865—hunting reached its zenith, the Turf was placed on a sound and sure basis, and English sport led the whole world. In the match



## A P O L L O

between the Flying Dutchman and Voltigeur on the Knavesmire at York, H. Alken has also caught the spirit of excitement that prevailed when those two mighty northern cracks fought out a race which was hotly contested from starting post to judge's box. Here you may almost hear the Yorkshire roar which sweeps up the course with deafening ardour as the flying feet of these two splendid horses strive for mastery on the Knavesmire. Henry Alken, who drew this picture, certainly knew as well as most men how to place a jockey

And if we admire the Melton Mowbray of Ferneley, we must also find enjoyment and a sense of satisfaction in the work of J. F. Herring, Senior, whose best work was undoubtedly done on the racecourse in his earlier days. The bread of necessity was hard to win for the ex-coachman, and it was not until well past middle life that Herring won recognition. When he had done so his work deteriorated, became, as it were, cut out of the same pattern. But there is no sign of deterioration in that wonderful action picture of the race for the Doncaster



"FULL CRY"

*In Lord Woolavington's Collection*

By J. F. Herring, Senior

on a horse's back, and not for nothing had he talked over leaping flames on many a winter's night to that emperor of rough-riders, Dick Christian, at Melton, or chatted to Sim Templeman over the rails at Newmarket, and Bill Scott with ale mug and pipe at Malton. It is worthy of note, too, that Henry Alken started life as a portrait painter, possibly with some idea of emulating the great Sir Joshua Reynolds, who delighted to depict languid ladies whose dresses always seemed to be slipping from their shoulders. And so we pass on to the works of J. F. Ferneley, and I think that it is quite fair to say that his coaching scenes are the best. The hunting scenes are to some extent life-like, but the horses upon which Ferneley mounts his sportsmen are coachy in appearance and do not appear to be able to cross Leicestershire in the manner in which the painter would have us believe. We may take an exception to this statement in the wonderful picture entitled "Full Cry," where we see a phalanx of sportsmen charging a stout, oaken park paling with hounds, a living cascade of white, black and tan, glittering away on the red-loam of ploughland beyond.

Gold Cup in 1828, which shows Nicolson bringing up Laurel and defeating the famous Longwaist by a neck. One can almost hear the thunder of hoofs, the jingle of bit and bridle, the whip swishes, as the field thunders past the distance-post. And as we pass from this picture, almost with the cheers ringing in our ears, we exchange salutes with that cheerful *bon vivant* Lord Alvanley, who rides a crop-eared cob, accompanied by a couple of terriers. His handsome face, which F. Sartorius has caught admirably, reminds us of the time when he bade his stud groom feed his horses on biscuits, as his confectioner was the only person in Melton Mowbray who would give him credit!

The question that becomes an insistent one as we view these memorials of the past—the race-horses, the hunters, the coaching scenes, and the hounds, is—where are the sporting artists of our day?

We can count them on the fingers of one hand. When shall we see again the Derby winner in the full glory of his striding triumph? For good as some of our modern sporting artists are, they do not seem to



## THE LAVINGTON PARK GALLERIES

possess that rare gift of painting a racehorse at full stretch in a close-fought finish. They excel in portraits—but the spirit of action is not there, nor can they capture those small incidents, the raising of a whip, or the pointing out of a hound, those same vivid, human actions that make the older canvases leap into swift-moving reality.

Be that as it may, in the years to come we shall be thankful to such artists as Lynwood Palmer, Gilbert Holiday, A. J. Munnings, Lionel Edwards and G. D. Armour. Photography may, to some extent, have been to blame for the dearth of spirited action canvases, but the portraits of the horses and the men themselves are better, more life-like, cleaner cut and truer to life, than many of those which the older school of artists have left us. There is still fire and spirit in country life. Take, for example, that beautifully tinted portrait which Lynwood Palmer has painted of Hurry On, and which hangs in the oak-panelled entrance hall at Lavington Park. The artist—a practical man to his finger-tips—has caught the fiery impetuosity of the chesnut son of Marcovil and Toute Suite. The reins lie on his neck, his eye is full of fire, the sun glances on his rich chesnut coat—the whole picture is one of a high-mettled English thoroughbred. Then there is another fine study of Captain Cuttle with Stephen Donoghue in the saddle. Here again, Mr. Palmer has left a memory of the great raking chesnut colt who won Lord Woolavington his first Derby. The horse and jockey are painted on Newmarket Heath, which stretches away on either side, a cool vista of green turf and snowbally-grey clouds. Donoghue's hands are life-like, and Mr. Palmer has caught his wistful Peter Pan expression admirably.

And then look through Emil Adams's eyes upon the lovely lines of Ayrshire, Donovan and Epsom Lad; or

at that famous horse and equally famous sire, St. Simon; or at the portrait by A. J. Munnings of Coronach as a stallion. Old Sussex oaks form a rich background to Hurry On's famous son. But even if our artists do not possess the magic touch of the older school, I am not one of those who wring their hands in despair and say that all the life and spirit has gone out of country life. Sport, after all, has no frontiers. Sporting art has fewer still. Our artists can still catch the proportions of a horse in more exact detail than those who went before them. Mr. A. J. Munnings can still express the fire and splendour of the chase. Mr. Lynwood Palmer will paint you a picture which you want to touch, so life-like are the horses. But it is only in the houses like Badminton and Belvoir, Welbeck and Lavington, that you will find the collection of these pictures of Turf and chase, which are still intact despite the fatal inroads of death duties.

And it is to the unswerving efforts of sportsmen like Lord Woolavington that we are able to find a feast of sporting beauty which takes us from the earliest days down the corridors of history to those of our own time. There is nothing which educates the young "entry" so well as sporting pictures. Let them see the old days, let them be shown those pictures which have made history, and they will remain links and memories which in after-life will be as fragrant as honeysuckle in June. And as you travel round the picture galleries at Petworth you will realise how much sport has helped to mould our national character, and when you leave, maybe it will be with regret, you will wonder no longer why the British, above all other nations, possess courage and hardihood, decision and nerve, to a marked degree. As metals are tried by fire so have the British been tried by sport. And has our character ever been found wanting in the balance?



THE EARL OF EGLINGTON

*In Lord Woolavington's Collection*

By J. F. Ferneley

# THE EARLIEST DAYS OF THE DERBY CHINA FACTORY

BY WILLIAM H. TAPP



Fig. IX. Left to right CHELSEA—CONTINENTAL—BOW—ORIENTAL—DERBY: DANCERS  
*Lord Fisher's Collection*

It has been common knowledge for a long time that the original unsigned deed of partnership, dated 1/1/1756, for the creation of this factory had been found and preserved at the British Museum. The principals mentioned in this deed were: "John Heath, of Derby, Gentleman, Andrew Planché, of ye same place, china maker, William Duesbury, of Longton in the County of Stafford, Enameller."

Now about a year ago I ran into the apprenticeship papers of this same Andrew Planché to a firm of goldsmiths in the City of London.

"3/7/1740 be it remembered that I Andrew Planché, son of Paul Planché of St. Anne's Westminster, in the County of Middlesex, Coffeeman, do put myself apprentice to Edward Moutenay, Citizen and Goldsmith of London, for the term of seven years from this day, there being paid to my said Master the sum of twenty pounds."—(Goldsmiths Hall.)

It was necessary, having got so far as this, to find the address from which this Edward Moutenay was working in London, and after a further search I was rewarded by finding a further apprenticeship paper which gave the information required, in the parish of St. Mary Vedast Fosters, Cheapside.

"14/9/1730 Memorandum that I, Edward Moutenay, Son of Nathaniel Moutenay, late of the Parish of St. Vedast Fosters London, Gent. deceased, do put myself apprentice to William Richards, Citizen and Goldsmith of London, for the term of seven years from this day, there being paid to my said Master the sum of thirty pounds."—(Goldsmiths Hall.)

Now Planché was born 14/3/1728 and baptized 24/3/1728 at the Ryders Court Chapel, St. Anne's, Westminster (Huguenots Society Records), and would therefore be in his twentieth year when he was freed from his apprenticeship, 3/7/1747; and Mr. Jewitt, the Ceramic Historian, who knew more about Derby than the others, as he was resident in the vicinity, states, when speaking of Planché: "I have proof that he was in

Derby eight years; how much longer I know not."—(Jewitt, Vol. 2, page 66.) We do know that he had a son baptized in Derby 3/7/1756, but after that date I have searched in vain for any further trace of him at Derby.

"3/7/1756 baptized William the son of Andrew Planché and Sarah his Wife."—(St. Alkmunds Church Registers.)

It is my belief that he left Derby shortly after this event and joined his uncle's firm of jewellers, Antony Planché and Co., of St. Anne's, Westminster; but admittedly I have found no positive proofs of this in any records of that city.

It would appear then, that late in 1747 or early 1748, Planché came to Derby as a goldsmith, and left eight years later, in 1756. That fits in exactly with the dates given by Jewitt; but how he came to arrive as a goldsmith and leave as a china maker is what we really wish to find out.

He may, whilst serving his apprenticeship in Cheapside, have heard talk of the prospective depot for Bow in Cornhill, but as that was not opened until 1753 I think we shall have to eliminate the possibility, bearing in mind, however, that the Bow factory must have created a very great stir in those days and that Planché may well have visited the factory.

However, it is much more probable that he was a friend of both Barton Rudd and Marchand, who were potters in the district of St. Anne's, Westminster, at this time, and there was also a branch of the Dwight family, and it is a tempting supposition that these three had access to old John Dwight's recipes before they came to Derby and were trying to evolve some proper formula for the manufacture of porcelain from them, and the fact that Fulham was bankrupt in 1746 lends a certain amount of support to the suggestion.

## THE EARLIEST DAYS OF THE DERBY CHINA FACTORY

1756 Barton Rudd, Potters, Petty France, St. Margarets.—(Westminster Poll Books.)

— James Marchand, —, St. Anne's, Westminster.—(Westminster Poll Books.)

17/ 2/ 1748 buried Thomas Dwight.—(St. John's Ch. W'minster.)

30/ 12/ 1750 " Richard " " "

17/ 2/ 1762 " Francis " " "

14/ 4/ 1765 " John " " "

The appearance of the marriage of James Marchand to a Derby girl in the year 1752 at the Church of St. Alkmunds, makes this assumption almost a certainty.

" 18/6/1752 married James Marchand of St. Anne's Westminster, in Co. of Middlesex, and Mary Oldfield of this Parish.—(St. Alkmunds Church, Derby.)

It is supposed that a certain Thomas Briand, a Frenchman, was making china at a very early date in Derby, because Owen, in his "Ceramic Art of Great Britain," refers to him as of Derby ("Ceramic Art," page 87), and it is also quite possible that it was he whom Planché found making the small figures of animals on his arrival in Derby. We do know that as early as 1743 this man had demonstrated his ability to make porcelain before the Royal Society in London, and as his family were also refugees from the Continent after the revocation of the Edict of Nantes, 1685, it is quite likely that he and Planché became friendly and more particularly because later on in his book Owen describes him as a "Mountebank of a Frenchman," and we all know that this description also fits our friend Planché ("Ceramic Art," page 88).

Extract from the minutes of the Royal Society :

" 10/2/1743. Mr. Bryand a Stranger, that was present, shewed the Society several specimens of a sort of fine white ware made here by himself from native materials of our own Country, which appear to be in all respects as good as the finest Porcelaine or China ware : and he said it was much preferable for its fineness to the ware of Dresden and seemed to answer the Character of the true Japan, for when broken it appears like broken sugar, and not like glass, as the Dresden ware does : and that if it be heated red hot, and immediately put into Cold Water, it will not fly or break : and that the ware, before it be glazed (a specimen of which he shew'd) is firm enough to stand the heat of a Glass house furnace : Thanks were ordered for this Communication."

There are three references to the names Briand-Bryan-r?d or Bruard in the church records at Derby, which may or may not refer to the man's family, one of which a full transcript is given is very much defaced, and it is impossible to say whether the name is actually Bryand or Bryard.

" 20/5/1745 baptised Eleanor daughter of Thomas Bryand."—(All Saints Cathedral, Derby.)

I think therefore that we can safely assume that small china was being made at Derby by these Frenchmen—possibly in conjunction with James Marchand from 1743/1750—but the earliest marked specimen is one at the Victoria and Albert Museum, D. 1750.

Whatever may have been the reasons for Planché being omitted from the partnership, and many have been put forward, one thing is quite certain and that is, that after 1756 the china takes on a completely different aspect, both as regards paste and models, and we can only presume therefore that the trouble between the proposed partners was sufficiently serious for Planché to remove his models and his china recipes.

This cream jug at the Victoria and Albert Museum has all the recurrent attributes of this first period of the factory, let us say, between 1745/50. The paste has a highly vitreous, almost alabaster-like, appearance. The

glaze has shrunk all round the base, and through transmitted light gives the appearance of dirty crushed snow, and where there is very considerable thickness, has a russet tinge, indicating the presence of iron in the clay used, and pieces of this period have relatively great weight. They are all non-phosphatic, and contain a large proportion of glass-making materials.

Fig. I. Cream Jug at Victoria and Albert Museum, 3½ in. Decorated round the base with applied fruit and flowers of the wild strawberry. Nobody could suppose that this charming little piece of household china could have emanated from an embryo factory. (Paste as described above.)



Fig. I. CREAM JUG. One of the earliest known dated pieces of Derby China  
Victoria and Albert Museum

About this period there are several notices appearing in the *Derby Mercury* which require the attention of the ceramic student. The first is dated 15/10/1741, and probably only refers to foreign china.

*Derby Mercury*, Thursday, October 15th, 1741 : " This is to give notice that on Wednesday, Thursday, and Friday next at the Long Room at the Virgins Inn in Derby there will be a large sale of fine China-Ware, consisting of compleat Sets of Tea Table, and Table China, with Variety of Cups and Saucers, Basons, &c., &c."

Then there are further notices in 1742 and 1743, in which one refers specifically to : " Delft, Dutch Tiles, White Flint Ware, Red & Clouded ditto, Crich Ware, Staffordshire & Ticknall Ware."

In 1744 one refers to toys !! Remember that at that time this term Toys was used also when referring to any



small china ornaments, such as scent bottles, small figures, and ornaments generally. There is another in 1745, and then a most important one in 1746!

*Derby Mercury*, Friday, October 24th, 1746: "Pinchbeck—Clock, Watch Maker & Toyman, from the Musical Clock in Cheapside—London—Sale at the Virgins Inn, Derby of all sorts of Toys &c in Pinchbeck's curious Metal: chas'd & plain Watches, snuff Boxes, Pocket Cases, Cane Heads, Sword Hilt, Slieve Buttons &c."



Fig. IA. BASE OF DERBY CREAM JUG, Fig. I.  
Dated 1750

This Mr. Pinchbeck was the man who made so many of the so-called ormulu mounts for the Chelsea factory, "Toys, Pounce & Snuff boxes, Patch Boxes, Scent bottles & small seals &c.," and it is quite possible that he had mounted the cane handles shown in the next illustration, which possibly represents Mrs. Cibber and Mr. Woodward.



Fig. II. A PAIR OF CANE HANDLES FROM THE FRANK COLLECTION. Possibly representing Mr. Woodward and Mrs. Cibber  
British Museum

Fig. II. A pair of cane handles from the British Museum, which are believed to represent Mr. Woodward, 1717/77, and Mrs. Cibber, 1714/66, and are the type of thing referred to in Pinchbeck's advertisement, but it is not possible to test these specimens chemically because there is no available surface without causing irreparable harm to them.

After that there are no notices which affect us until 1750, when the following makes its appearance.

"Friday Oct. 12. 1750. Wanted an Apprentice to a Genteel Business &c for particulars apply to the Printers."

One has to remember that in those days china making was looked upon as a very secret business, and this notice may well apply to it. There are further notices in 1751 and 1752, but in 1753 appears the one referring to the unfortunate workman from the factory who was found drowned, and this has been published *in extenso* by Mr. Williamson of the Derby Art Galleries and by myself.

*Derby Mercury*, Friday, January 26th, 1753, Derby, February 1st, 1753: "We hear that yesterday Morning the body of a Man, who appeared to have lain a considerable time in the Water, was taken out of the River, near Borrowash."

"Tis said he was one of the Workmen belonging to the China Works, near Mary Bridge, and he had been missing ever since Christmas Eve, at which time the Waters being much out 'Tis thought he fell in accidentally near the said Bridge & was drowned."

Now that is as far as we can find any useful information from the *Mercury*, but fortunately for us we do happen to know the type of china that was being produced between 1751/3, because William Duesbury's enamelling book for those years when he was making a living by decorating china in London has been preserved at the British Museum, and amongst a host of entries we will take the following as illustrating this early period best.

Mrs. MacAlister has published an exact copy of this book, so that all students can have it by them for research purposes.

Fig. III. 1/7/1751. 1 pr of Flotars.

The male figure is entered as having been enamelled by this man who later was the proprietor of Lambeth, James Giles's works, Chelsea, Longton, Bow and Derby, and I think we may well refer to him as the master;



Fig. III. A PAIR OF FLUTE PLAYERS. Enamelled by Mr. Duesbury 1/7/1751  
In the Author's Collection



## THE EARLIEST DAYS OF THE DERBY CHINA FACTORY

but I am not so certain about the companion lady figure dancing to his music, as at all events in my pair the lady would, in my opinion, be correctly dated about three years later than this.

The figure has all the attributes mentioned for Fig. I as being present in all the first period china, 1745/50, and also it is, I think, a more or less permanent feature in his work to find both applied and enamelled flowers on the bases. There is a very curious half-hooped yellow tea rose which appears amongst the



Fig. IV. DERBY CAKE BASKET. Circa 1754-5  
In the Author's Collection



Fig. IVA. THE INSCRIPTION UNDER THE DERBY  
CAKE BASKET ABOVE

usual red ones, and which are painted on the breeches, which is distinctive and appears also on a cake basket marked with an address at Longton, and a study of birds which should be dated about 1755/6, and as the master removed there from London for those years we can only presume that it must represent his work from that Staffordshire address, and while on this I would like also to impress on you that later I shall mention an article mentioned in this enamelling book which was decorated with moths, so that the master may well have been the earliest painter of this type of decoration as well.

The paste in this case would be composed of Kaolin—ordinary clay—lime, and some other constituents of glass, such as lynn sand, lead, etc., and is consequently relatively heavy in weight.

Fig. IV. The Derby cake basket decorated at Longton, mentioned above.



Fig. V. TWO GROUPS OF GOATS. Enamelled by Mr.  
Duesbury 8/5/1752  
In the Author's Collection

Fig. V. 8/5/1752. 2 Groups of Gouts.

These specimens from my own collection are beautifully modelled. They have all the attributes of the earliest class, and in this case one can well visualize the workman holding the piece upside down as he dipped it into the glaze, trying not to let his fingers be contaminated with the lead in the glaze, which would contain over 40 per cent. of this mineral, and then as he put it by to dry before being fired, the glaze running down the grooves of the body and overflowing on to the board on which it had been placed, and this overflow having to be chipped away later before the piece could be removed to the kiln. That is what to my mind is expressed in the word "shrunk."

Fig. VI. This illustration is shown by the courtesy of Mr. Frank Stoner, in whose collection it is. I have been unable to trace it in the master's enamelling book, and I believe that it was decorated as early as 1751 by Thomas Hughes, of St. Pancras, and I also believe that he decorated the powder or sugar box to be shown in Fig. VII.

This man, Thomas Hughes, was the very earliest "Chaney Painter" whom I have come across, and I am indebted to Mr. Aubrey Toppin for the earlier reference, which I had missed when searching at the Records Office, although I had recorded the later one, which only goes to show how necessary it is to have your work in research corroborated.

"Friday.10/April.1749. Apprenticed to Thomas Hughes of St. James's—Clerkenwell—Chaney Painter John Gabriel Jorney from 10/4/1749—Indentures 2 yrs. 7 yrs. £1.10.0. Duty 1/6.

"Friday.16/Nov. 1753. Apprenticed to Thomas Hughes of St. Pancras—Middx—China painter. James Bouskell from 22/10/1751 Indentures 2 yrs—7 yrs. £3. Duty 3/-."—(Public Records Office.)



Fig. XI. A SET OF FOUR DERBY GOLDFINCHES



Fig. VI. A GOLDEN CRESTED PHEASANT CANDLESTICK OF DERBY PORCELAIN. POSSIBLY DECORATED BY THOMAS HUGHES OF ST. PANCRAS

Fig. VII. This illustration shows a very early Derby powder or sugar box, which should be dated about 1750, certainly not later. The vignettes are very similar to the small one with the figures shown on the base of the previous illustration of the figure of the bird fitted as a candlestick, and although the whole attribution is based on very similar decoration on a cup and saucer of Worcester china owned by Mr. Emerson Norman, and which is signed "T. Hughes. fecit," it is sufficient alike to at all events venture the conclusion "probably by Thomas Hughes"; but it must certainly not be taken as a documentary piece until we can produce further evidence.

It is however a most interesting piece, apart from its decoration, because it is as clear as for the first illustration

shown that it could not possibly have emanated from any factory which had not been in existence for at least a few years.

The pair of seated figures are also an interesting study, firstly because Mr. Wallace Elliot has in his wonderful collection a similar pair, one of which bears the "double Meissen" mark; and secondly, because the style of decoration is definitely 1760/5, whereas the rococo bases should be a few years later. The paste has certainly the "blued" appearance and lightness of the period. However, I have come to the conclusion that the best approximation would be 1762, and in arriving at that date I have had the benefit of the judgment of Dr. Bellamy-Gardner, who is a great authority on such matters.

THE EARLIEST DAYS OF THE DERBY CHINA FACTORY

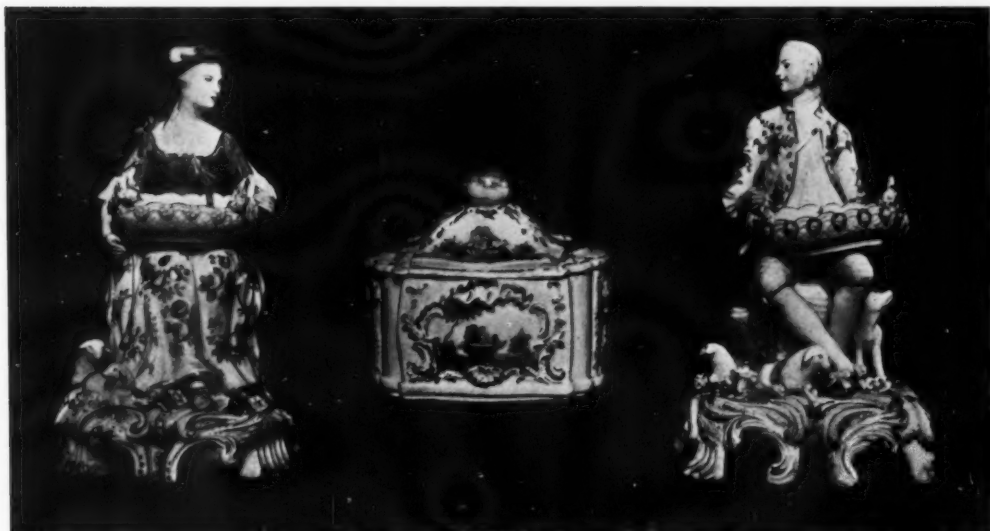


Fig. VII. A PAIR OF LARGE DERBY SEATED FIGURES. *Circa 1765.* Possibly enamelled by Constantine Smith. DERBY BUTTER DISH. Possibly painted by John Hughes of St. Pancras. *In the Author's Collection*



Fig. XII. FIGURE IN THE LATE LORD LEVERHULME'S COLLECTION. *Circa 1765*



Fig. XIII. PLUTO AND CERBERUS, 1752. Enamelled by Mr. Duesbury. *In the Author's Collection*





Fig. VIII. CENTRE FIGURE TOM BANNISTER AS JACK BOWLING

Fig. VIII. "4/11/1751. A Sailor & his Lass."

The centre figure represents Tom Bannister as Jack Bowling, and the companion figure, which unfortunately I have not got, Peg Woffington as Black-eyed Susan.

This figure is not, however, the one painted by the master, and was made about 1765. The original one would, of course, have had a flat base and shrunken glaze. (The outside figures represent "The Savoyards," also by George Holmes.)

Fig. IX. "21/8/1753 to enhamilled 2 pr of Dansers Darby figars."

The first illustration shows you this model, about the date of which there is, however, considerable controversy, in Chelsea, Bow, Derby, Oriental and Continental china, all from the collection of the present Lord Fisher, who spends his time collecting such models from as many different factories as he possibly can find, and to him a big vote of thanks is due from ceramic students, for he has a unique collection of this type of early china ware.

Fig. X. The Derby model, no mark, but bears an impressed "W" on the side of the base, about 1756. It is disappointing to have to date this piece as late as this, but I cannot believe that the decoration was done at any earlier date. Male: corsage blue edged with gold, sleeves bright yellow with pink flowers, breeches light red. Female: corsage light red, skirt lined with pink, white with red stars.

Fig. XI. A set of four Derby Goldfinches, between 1754/8. These are beautifully modelled, and I have little doubt that there are birds of this type made as early as 1750 (see page 99).

There is also mention in this book of "Large & small Darbey figars, One small Darbey figar for a Woch, Darbshire Seasons, Canaries, and Kingfishers" (Kingfishers were only made at the Derby factory as far as is known at present), "Goldfinches, Bullfinches, Chaf-finchies, Lions, Leopards, Stags, Blind Figars" (which probably refers to the Derby Blindfolded Justices), "2 flower pots with Moths."

After 1760 there is a period of about five years in which many of the figures are remarkable for their light weight, and all of these have the blued paste due to a large amount of Jaffre (approximately a mixture of one part of cobalt

ore and three parts of lynn sand), and many of these were modelled from Meissen originals by George Holmes. We are fortunate in knowing this man's work, because the late Lord Leverhulme had in his collection a figure with the inscription: "George Holmes did this figer 1765," and I am able here to give you an illustration (Fig. XII) of this actual figure.

Some people suppose that this man was only a repairer, but I do not credit that for a moment, because he is several times referred to in Derby Church records as "Mr." and members of the family had been wardens at St. Alkmunds before his time, and you would not find that record for a workman repairer.

Fig. XIII. Pluto and Cerberus; about 1752. One of a remarkable class, all having the extended or prolate oval base, but with all the attributes of the 1750/5 class and, like the boar, with the shrinkage around the base painted over with a mossy-like green. There is no mention in the enamelling book of such a figure, but it may of course come under any of the rather indefinite entries, such as "figar, 1 large figare, Godss & Godises, 4 Marces, small Godes, figars to enhamild, &c., &c."; but the



Fig. X. DERBY DANCERS IN LORD FISHER'S COLLECTION. Circa 1753

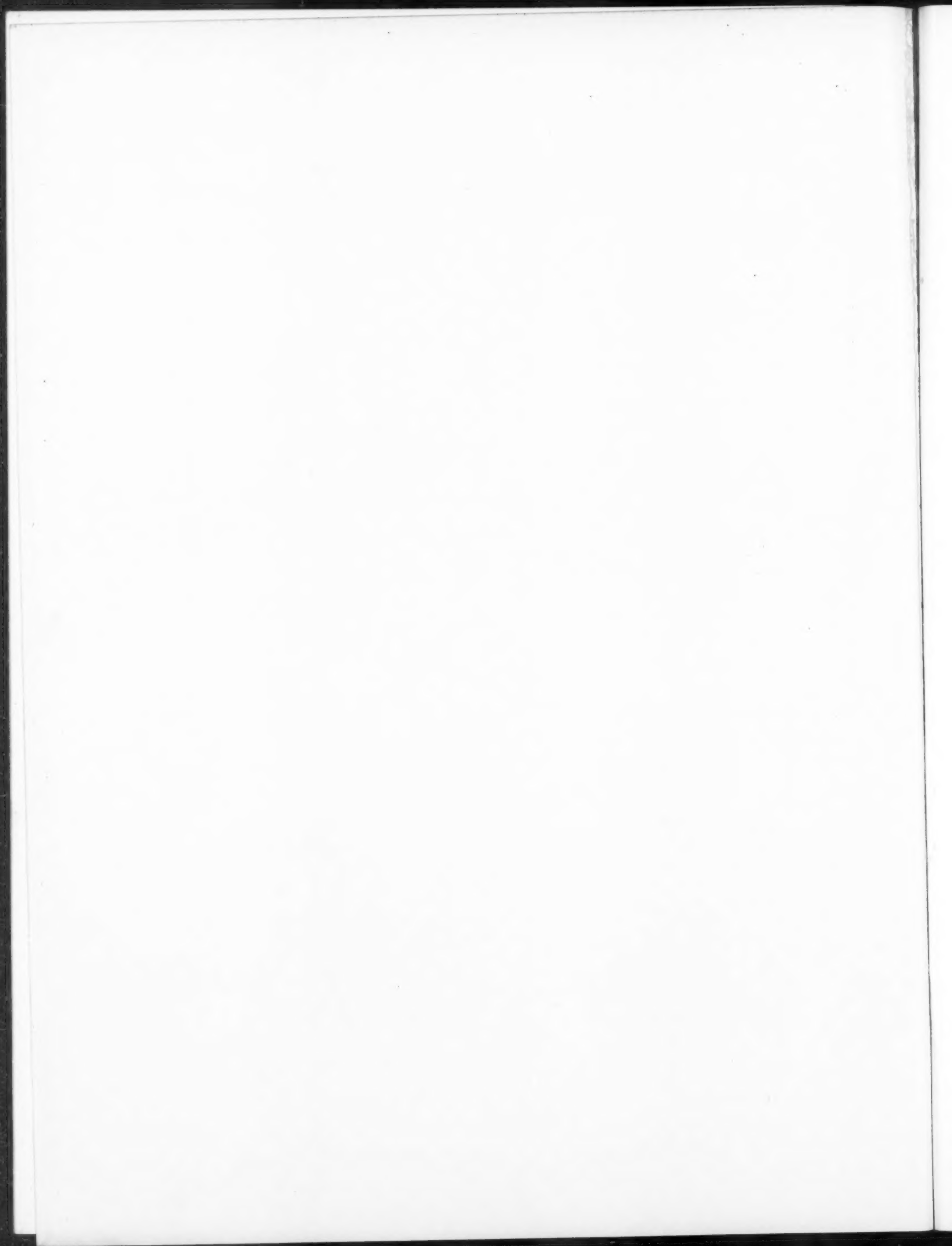




THE MIRROR OF VENUS

By Sir Edward Burne-Jones

*From the painting, first exhibited in the Grosvenor Gallery,  
1877, formerly in the F. R. Leyland and Ruston Collections.  
Now in the collection of Mr. C. S. Gulkenkian*



## THE EARLIEST DAYS OF THE DERBY CHINA FACTORY

enamelling is so much like the master's that I am forced to believe that he did it, even though it be as late as his Longton days.

There are other members of this type of figure, notably the figures of Flute and Lute players at the Victoria and Albert Museum, 678/9, 1925, and I think any notable lightness in weight must be due to the absence of lead and a larger quantity of lime in the paste.

Fig. XIV. This illustration shows you on the outside the two figures of the Vivandiere and the Pedlar impersonated respectively by Peg Woffington and Woodward, circa 1765/70, and on the inside the figures of the Mapseller and the Pedlar, a little later in date.

The outside figures are quite heavy in weight, and should belong to the class with the fourth analysis in the Appendix, whereas the other pair should come under the third analysis, although they appear to be slightly later in date of manufacture.



Fig. XIV. PEG WOFFINGTON AS THE VIVANDIERE AND WOODWARD AS THE PEDLAR, 1765-70  
THE MAPSELLER AND PEDLAR. Circa 1767  
*In the Author's Collection*

The firing of the earliest pieces was for a long time supposed to have been done at the pipe-making kilns of Mr. Woodward's in Lodge Lane, but Mr. Williamson has shown that on Burdett's map of 1791 the site was still not built on. However, my attention was drawn by Mr. Larcombe to another pipe manufacturer, Benjamin Strong, of Golden Ball Yard, Willow Row, and his name appears in leases and in the Poll Books from 1748/1775, so that he is a possibility, although I very much doubt whether the heat of such kilns would have been sufficient for the purpose.

### SOME REFERENCES IN DUESBURYS ENAMILLING BOOK 1751/3 TO DERBY CHINA.

Mr. Morgans A/C—Dealer, Dover St Piccadilly—Agent for Chelsea.

P59.	13/10/1751.	6 Groops of Sheep & Gotes	6/0
—	4/11/1751.	A Sailor and his Lass (Bow later at Derby)	2/6
45.	26/12/—	2 Groups of Ships & 2 Do Gouts	4/0
61.	1/5/1752.	A Fisherman & its Companion	5/0
47.	5/5/1753.	2 pr of Dancing Figars	per pair 6/0
—	—	3 pr of Dancing figars for enhamill	per pair 9/4
—	21/8/—	2 pr of Dancars Darbey Figars	6/0
—	—	3 pr of Darbshire Seasons	6/0
—	6/6/—	1 Seson	1/0

Mr. Williams A/C—Dealer, Mary Bone St Golden Square, 1750/6  
— Oliver Cromwells Palace, Craigs Court, nr Admiralty Whitehall, 1757/9.  
— 2 St. James's St., 1760/1776.  
Later Duesbury's Agent in London.

P13.	1/7/1751.	A Group of large Goats	2/0
17.	18/11/1751.	— Gotes	0/9
71.	18/8/1752.	1 pr of Dancars Darbey figars	3/0
—	20/8/—	1 pr of Large Darbey figars	4/6
—	—	7 pr of small Do	10/6
—	—	1 pr of small Do	1/6
—	—	1 Do for Woch (Watch)	1/6
83.	1/2/1753.	4 Group of Ships & Goats	3/0

Mr. Mitchells A/C—Staffordshire.

P19.	16/4/1751.	A Pair of small Gotes, 2 Groups Gotes	each pair 1/6
35.	16/10/—	— Gotes	2/6
19.	27/10/1752.	1 pr of Boors	5/0

Mr. Thomas Turners A/C—Traveller & Dealer of London.

P36.	25/8/1751.	1 pr of King Fishers in branchis	4/0
36.	25/12/—	2 Groups of Ships and Gouts	1/6
22.	20/4/1752.	1 pr of sitting men	2/0
49.	30/5/—	1 Enhamild Boar & Doggs Rpd	0/6
33.	26/6/—	2 Groups of Ships 2 Groups of Gouts	1/6
30.	11/10/—	A pair of Dancers	1/6
40.	19/2/1753.	2 pr of Blind figars mounted	10/0
47.	6/6/—	1 Darbeyshire Seson	1/0
—	21/8/—	3 pr of — s	6/0

General A/C

P10.	26/5/1751.	A Group of Gotes	0/9
12.	28/6/—	A dancing figuar	1/3
26.	8/5/1752.	2 Groups of Gouts	1/6
28.	26/6/—	— Gots	—
75.	19/2/1753.	6 Groups of Ships & Gots	6/0

Mr Bern's A/C—Staffordshire

P 5.	1/7/1751.	1 pr of flotars (Fluters)	4/0
7.	9/8/—	— Pipars flutars	2/0

Mr Foy's or Fogg—Dealer in Oxford St London as Robert Fogg.

P75.	19/2/1753.	6 Groups of Ships and Gotes	6/0
76.	29/2/—	4 —	3/0
75.	5/5/—	4 pr of Gouts	8/0
58.	—	1 pr of Darbey figars large to enhamil	—
77.	13/4/—	2 flower pots with moths on	0/8

### APPENDIX—ANALYSES—VICTORIA AND ALBERT MUSEUM.

ANALYSIS No. 1. Figures 1750/5 "Dancing Youth," by Professor Church.	ANALYSIS No. 2. Figures 1755/60 "Lady with Lute," by Professor Plenderleith.
Silica .. .. 71.9	Silica .. .. 70.4
Oxide Lead .. .. 4.7	Oxide Lead .. .. 2.1
Alumina .. .. 4.8	Alumina .. .. 5.4
Oxide Iron .. .. Trace	Oxide Iron .. .. Trace
Lime .. .. 15.9	Lime .. .. 20.6
Magnesia .. .. 1.0	Magnesia .. .. 1.3
Potash, etc. .. .. 1.7	Alkalis Not estimated
100.0	99.8

ANALYSIS No. 3. Figures 1760/5 "Diana" by Professor Plenderleith. Light class of figures.	ANALYSIS No. 4. Figures 1765/70 "Harvester" or "Mapseller" by Professor Plenderleith. Heavier class.
Silica .. .. 74.1	Silica .. .. 68.5
Oxide Lead .. .. Trace	Oxide Lead .. .. 4.5
Alumina .. .. 4.8	Alumina .. .. 5.5
Oxide Iron .. .. Trace	Oxide Iron .. .. Trace
Lime .. .. 22.8	Lime .. .. 17.6
Phosphorus .. .. Trace	Phosphorus .. .. Nil.
Magnesia .. .. Nil	Magnesia .. .. 2.5
Soda, Potash .. .. ?	Soda, Pothas .. .. ?
101.7	98.6

The whole of these analyses were done for the Victoria and Albert Museum, and three appeared in the *Burlington Magazine*, December, 1926, and I am indebted to the Museum Authorities for permission to reproduce them in this article.

# PRIMO CONTI

BY HILDE WEIGELT



Fig. I.  
A CITIZEN OF CANTON  
(1924)  
By Primo Conti

Photograph by Bonarossi

*In the collection of Conte Contini*

A RECENT exhibition in the Pallazzo Ferroni in Florence provided an opportunity for studying the work of the young Italian painter Primo Conti. Anyone who took advantage of that opportunity must have experienced not only genuine surprise, but also a certain feeling of apprehension.

Primo Conti is self-taught. He was born in 1900, and began his artistic career at the early age of eleven with a self-portrait which, in its easy vigour and remarkable colouring, anticipated all the merits of his later work. Then followed picture after picture. The artist sent work to numerous Italian exhibitions; at the same time he engaged in literary activities, and showed himself an enthusiastic champion of the Fascist movement. A Futurist period was outgrown within a few years. In 1924, at an age when many prodigies reach a period of sterility if not of complete stagnation, Conti attracted attention by his portraits of three Chinese (Fig. I), one of which brought him the important prize of the "Concorso Ussi." If the restless good humour, the pleasant symmetry and the depth of these works indicate the Tuscan who has studied in the school of antiquity, yet the full and

sparkling colour of the dresses—emerald, lilac, dark blue, purple and blue-black—betray his extraction on his mother's side from the lively, colourful Italy of the south (Naples).

From this success up to the present day there followed an almost unnaturally rapid rise, which has placed him among the greatest painters of modern Italy, and has brought him an abundance of distinctions, prizes, patrons and honour from abroad. He has been able to exhibit his work with success in Paris, Hungary, Holland and America. In such pictures as "The Poor Mother," 1922, in the humorous, red-nosed "Teresina," 1922, or in the "Jesus with the Elders," 1923 (Fig. II), his brushwork may be smooth and almost severe, though the volumes are always compact and solid. But the big triptych of the "Crucifixion" (Figs. III and IV) shows a certain loosening of technique and a deeper intensity of gesture and expression. One might well weep in sympathy with that broken, sorrowing Mary; might take the lovely, grief-filled head and comfort it in one's own hands. The scene at the Cross, in which one of the Marys, her face turned aside in anguish, offers the dead Christ a last earthly greeting, is of great dramatic power, and its



Fig. VI. SELF-PORTRAIT OF THE  
ARTIST (1931)



# PRIMO CONTI



Fig. II. JESUS WITH THE ELDERS (1923)  
By Primo Conti

expression is increased by the richly contrasted colours. Conti's talent as a colourist stands out in his work again and again. One might almost say that he can control the whole range of Venetian colour from Titian to Bernardo Strozzi. It is ever present with him, and he gives to it strength and interesting nuances of his own. And always, in spite of bold contrasts, he manages to preserve his fine instinct for colour from the contamination of bad taste. When, as in the "Rape of the Sabine Women," 1925, he takes a light pink sky, and drapery of blue, deep lilac, white and fire-red, and hair of Titian red, and then places against them, in a corner quite lost and almost disconnected, a cowering, crying child in a glowing, dark green coat, one's eye rests on the result with delight.

It is one of the secrets of this master that his colours, even in large-scale compositions, have always got body in them and are never empty or poster-like.

A temptation to abandon draughtsmanship is often to be found in conjunction with high artistic talent. There have been examples enough of that in the baroque as well as among the moderns. But Conti was early aware of the danger, and has fought against it with iron resolution. Almost as though he were a pupil of Ingres, he does not begin a picture without first making numerous small sketches, until he has separated down to the slightest detail the desired from the merely observed. Conti the draughtsman in no way falls short of Conti the painter. His sketches and drawings are little masterpieces much sought after and much bought. It is this earnestness of his, this self-discipline, this high sense of responsibility towards his work, that lifts him above the mass of common



Fig. III. MATER DOLOROSA. Part of Crucifixion (1924)  
*In possession of the City of Florence*



Fig. IV. MOURNING MARY. Detail of the "Deposition"  
Part of a Triptych (1924). *In the possession of the City of Florence*

## A P O L L O

painters, and wins him respect from those who would otherwise deny his art.

Conti's work is full of humanity; there again he is a true Tuscan. Certainly he has been successful with one or two small landscapes, and his still-life of a dead bird, a fig, and a knotted yellow cloth with red corners is in its delicacy an example of perfected painting. But on the whole landscape and "natura morte" are only a foil to him, only an accessory. Man sorrowful, man happy, man working, man hoping—that is for him the recurrent theme. Heads such as those of Elizabeth and Mary in the "Visitation," with their deeply emotional features, or as those in "The Blind" are unforgettable once they have been seen.

Almost always, and especially in recent years, Conti is bitterly in earnest, even when he is painting his young fair-haired Anglo-Italian wife, or in his work for the great exhibition in the summer of 1932 at Venice (Fig. V) "A Mother Nursing Her Child." In another picture for the same exhibition, "A Young Girl with a Poodle," this young, still childlike girl, awaiting life with unconsciously desirous readiness, there is a marked suggestion

of future tragedy. The fiendish black dog with the lean flanks is a wholly delightful thing. Animals are a subject particularly dear to Conti, and a fascinating grey-brown circus horse shows him to be a keen observer of the animal mind.

The circus, with its distinct and very original world, has a great attraction for Conti, and supplies him with much artistic inspiration.

Whether he is seen at his work or in conversation with his friends, he always gives the impression that he is a man "possessed" by his art. Perhaps it was not altogether an unjust critic who compared Conti to a steam boiler—because a boiler would burst if it had no safety valve, and Conti would burst if he could on paint. (Fig. VI). But this constant inward fire, which drives him on from effort to effort, which glows through his own being, and is generally to be seen in his art, is sometimes a source of apprehension in those who admire him. For such fire can only create by destroying; and he who daily pours himself into his work with Conti's fervour may exhaust himself all too soon.

But he is a great intellect and a born painter.



Fig. V. MOTHER AND CHILD. Eighteenth International Exhibition at Venice (1932) By Primo Conti

## BOOK REVIEWS

HUGH LANE AND HIS PICTURES, by THOMAS BODKIN, M.R.I.A., D. Lit., Director of the National Gallery of Ireland. (Published by the Pegasus Press for the Government of the Irish Free State.)

The still unsettled controversy as to the rightful destination of the Sir Hugh Lane modern pictures at the Tate Gallery has brought into being this very finely-produced volume issued by the Irish Free State. In it Mr. Bodkin re-examines the whole case from the beginning. He tells the story of Hugh Lane and his project, of which he was permitted to be an active and intimate participant. As a lawyer he has probed very deeply into the pros and cons of the dispute, and while he very naturally puts the claim for Ireland in as favourable a light as possible, he does so with perfect fairness and without acrimony or recrimination, in the confident hope that it will be found irresistible as a matter of justice.

As all the world knows, Ireland's claim rests not only upon Lane's oft-declared intentions, though certain refractorinesses of his countrymen were the cause of many hesitations, but more definitely upon an unattested codicil to his last will. The pictures "the most of them" were originally destined for Ireland, "provided that the promised permanent building is erected on a suitable site within the next few years"—a provision upon which Lane repeatedly insisted. The carping criticism of Irishmen themselves irritated Lane. They set him down as a picture dealer having ulterior motives, and the Dublin Corporation turned down the scheme altogether unless it was allowed to select the site itself and nominate the architect. Lane promptly removed his pictures to London and the sums of money already raised towards the building were returned to the subscribers.

It seems clear that in lending the pictures to the London National Gallery, Lane felt that their acceptance for exhibition might remove all doubts as to his motives and give that necessary *cachet* to his collection which would encourage the Dublin Corporation to fulfil his conditions. In a will made October 1913 (*unwitnessed*), Lane, gratified at receiving a notification from the Secretary and Keeper of the London National Gallery (August 12th, 1913) accepting *unconditionally* the loan of thirty-nine Continental pictures, and still smarting from the rebuff he had received from Dublin, referred to "the group of pictures lent by me to the London National Gallery which I bequeath to found a collection of Modern Continental Art in London." The National Gallery, however, went back on its word and proposed to exhibit only fifteen out of the thirty-nine works, declining to hang even these unless Lane gave his pledge to present or bequeath them to England—a proposal which he repudiated indignantly. The War intervened, and the pictures remained in the cellars of the National Gallery until 1917.

When Lane became Director of the National Gallery of Ireland in February 1914—elected by a two to one majority—he forgave the irritation and annoyance his

Dublin friends had caused him and threw himself wholeheartedly into his new duties. "All his old ardours for the benefit of his country revived," says Mr. Bodkin. And now comes the crux of Ireland's case for possession. In a codicil to his last will, dated February 3rd, 1915, two months before his journey to America, Lane wrote, on two sheets of the official notepaper of the National Gallery of Ireland, ". . . that the group of pictures now at the London National Gallery which I had bequeathed to that Institution, I now bequeath to the City of Dublin, provided that a suitable building is provided for them within five years of my death. . . . Hugh Lane." ". . . If within five years a Gallery is not forthcoming, then the group of pictures (at the London National Gallery) are to be sold, and the proceeds go to fulfil the purpose of my will. . . . Hugh Lane."

"This codicil was found," says Mr. Bodkin, "shortly before his death, locked in his desk at the National Gallery in a sealed envelope addressed to his sister" (Mrs. Ruth Shine). Each page was signed, but *unattested*. Lane sailed for America on April 8th, and was drowned on the return journey when the *Lusitania* was sunk by a German submarine on May 7th. The will of October 11th, 1913, having been legally executed and witnessed, overruled the unattested codicil.

Lane's final wishes cannot be in doubt. Several efforts have been made to have them carried out and to secure the pictures for Ireland, amongst them a notable one by Lady Gregory, Lane's aunt. Others followed, including an appeal by the Dublin Corporation, and a petition signed by famous artists. Weighty testimony has been forthcoming from Lane's personal friends and from his own physician. A committee was appointed to examine the case in England, but its findings were unsatisfactory and ambiguous. Every effort to obtain the pictures has proved abortive.

Could not the legalising, in the face of all this overwhelming testimony, of an unwitnessed codicil be made possible? Mr. Bodkin quotes the case of the Iveagh pictures in which the bequest was not properly attested, and therefore legally the pictures descended to the son, the Hon. Walter Guinness. Mr. Guinness, however, knowing his father's wishes, generously gave up his claim and the nation accordingly reaped the benefit.

Possession, we are often told, is nine points of the law—though not of justice; and a great deal of trouble would be saved if testators would refrain from an attitude of giving and taking away. A fine building is ready in Dublin to house these pictures, and we think Mr. Bodkin has made Ireland's claim to them indisputable.

The book is sumptuously produced, bound in Ireland's own livery of emerald green, badged with Irish harp complete. There are 400 copies of this edition. It is obviously a very costly production, and unless it is to be issued in a form more accessible to the public, how it is to achieve its object as propaganda is not clear. No part of the manufacture of the book was carried out in England.



THE TECHNIQUE OF THE POSTER. Edited by LEONARD RICHMOND, R.B.A., R.O.I. (London: Sir Isaac Pitman and Sons, Ltd., 1933). 42s. net.

This is a book by artists and publicity managers, and as such one would expect it to be a book of conflictive views. But there is considerable agreement generally, and what diversity of opinion exists occurs chiefly amongst the artists themselves. Hence we have no less distinguished an artist than Tom Purvis commending "shock tactics" as the ideal of a poster, and on the other hand Mr. Cecil Wade, giving it as his opinion that "the attraction must be unobtrusive, more a caress than a blow, but never a shock." Mr. Leslie Carr regards "grace of line" as having "priority over colour." Mr. C. W. Stokes, *per contra*, reverts to the "bombshell" idea, and Mr. Gregory Brown tells us that "the poster which strikes the observer primarily with its suave beauty is apt to have a sedative rather than a stimulating effect." Another man puts in a plea for "playfulness."

Each to his own. As in everything else, it is a matter of taste or idiosyncrasy. One man gets home one way, another arrives by a different route, and this we believe to be best for both. Each must win by his art. To fulfil its object the poster must arrest us, and hold our interest, and there are many ways of doing this, as the artists themselves have proved.

The pace is hot. In spite of the high standards reached and sustained by our poster artists, the most ingeniously contrived designs have the shortest life. The new thing oft repeated speedily becomes old, and the more novel it at first appears the quicker it wears out. What at first passed as originality has soonest become the commonplace. It is immediately plagiarized and filched, and the cleverest artists are hard put to it to satisfy the continual demand for something "out of the void." This constant and obvious effort to create new styles ends in jading the artist and the spectator alike. One wonders whether posters are getting played out. If I am asked why, the answer is because advertisement is itself a matter of perpetual conflict. Its appeal is drowned in the clamour. The hoardings are a battleground. The artists are expected to kill one another (metaphorically please!). Moreover, they have to fight the advancing floodlights and the electric signs. The effort to maintain attention and interest is becoming unbearable.

No matter; our intrepid poster artists are men of mettle, who seem to be able to stand up to life in the raw and meet every demand made upon them, and if the conflict is hotter to-day, the scores of admirable posters we see on every hand are evidence of the educational effect the pioneers of poster design have had on the mercantile mind.

Unfortunately, some of the most successful posters, *per se*, have been the least acceptable as works of art, conforming not in the least to the principles of our best poster designers of to-day. One only has to instance the alleged popularity of the poster "His Master's Voice" (reproduced in colours), which is a realistic painting of a gramophone and an exceedingly bluntnosed and ill-bred fox terrier. It is claimed in this book that "this remains the best-known work of art

adapted to commercial ends." It may be so, but what a reflection on popular taste! If this is true, popular taste is exactly where it was when the famous "Bubbles" held the field. The moral is that if you keep "saying it long enough and spreading it far enough"—as the worst weeds grow the strongest—the public will accept anything as a work of art. Still, as Mr. Horace Taylor says—and this undoubtedly is the opinion of most publicity managers—"It must be remembered that the poster is primarily a form of advertising; only secondly a branch of art." Hence I suppose the success of the reactionary H.M.V. poster.

I was attracted by a chapter heading entitled, "Less Bunk and More Sense," by the publicity manager of Shell Mex and B.P. Limited. "Here," I thought, in his own language, "is someone who is going to tell us where we get off"; but he gives some very common-sense advice to advertisers to seize the opportunity offered by the conditions of the times to employ the considerable talent of young artists available and to buy it cheaply. He also puts in a plea much needed; to give the artist his head, and not choke him with impossible instructions and restrictions. After all it is the artist's job to supply the design, and having done his job under these conditions he should be given the credit—or take the discredit.

Though there are some excellent articles in the book on the important subject of lettering, the title page is far from pleasing—neither easily legible nor in good taste. Purists would condemn it on sight, yet since designers now take such vast liberties with the human figure, who can deny them equal licence in the matter of lettering? If they are allowed to make figures of fun out of people where is the offence in distorting an unsusceptible alphabet?

H. G. F.

COMMEMORATIVE CATALOGUE OF THE EXHIBITION OF FRENCH ART, 1200-1900. (Oxford University Press.) 50s. net.

The catalogue of the Exhibition of French Art sold at the doors of Burlington House last year cost 1s. 6d., and is now replaced by a *Catalogue de luxe* of permanent value; it is a memoir to the visitor and an instructive guide to the history of French Art for ten centuries. It will have value for the rising generation and whose who did not see the exhibition itself.

Turning over the pages of beautiful plates at a sitting one realizes that the earliest art productions of the French were really European in spirit. Exclusively French art had a great vogue and great triumphs so long as it kept itself uncontaminated. But can these triumphs be repeated? Shall we again see Clouet, Boucher, Chardin, Corot and Millet? Modern French art has again become almost universal and lost the particularity seen in the older masters.

The exhibition, we understand, attracted as many as 400,000 visitors to a hasty study of the pictures that were soon dispersed. Londoners and British people generally may be reminded of the permanent collection of some of the finest type of French art at the Wallace collection.



## BOOK REVIEWS

THE HINDU VIEW OF ART, by MULK RAJ ANAND, with an Introductory Essay by ERIC GILL. 1933. (George Allen and Unwin, Ltd.) 8s. 6d. net.

The author of this book dedicates his work to Mr. E. B. Havell and Dr. Coomaraswamy, and it is clear that he has absorbed much from both Western and Eastern authorities, while Western sentiments have penetrated his mind as he sat at the feet of Mr. Eric Gill whose essay on Art and Reality opens the book in fine controversial style. Mr. Gill's trenchant aphorisms reveal his own deep conviction, but it is not certain they will awaken the like conviction in the mind of his critical reader. Is it true, for example, that the world may be categorically divided into those who believe in the reality of matter and deny the reality of spirit, those who believe in the reality of spirit and deny the reality of matter, and those who believe that matter and spirit are both real? Are we all dialectical materialists, Berkeleyan idealists or Catholic philosophers? Surely, the majority of men think little and believe less in these ultimate problems that occupy the interest of the few.

Truly, Mr. Gill's main thesis that we produce works in accordance with our view of life cannot be disputed, but the chief element of our view is the continuous pressure of necessity; only when this is satisfied can we turn to art, which is the beautification of the necessary. If Mr. Gill's categories were sufficient there would be only three kinds of art: materialist, idealist and a mixture of the two—an over simple classification for our complex life.

Rather in the spirit of the author of the book Mr. Gill contrasts Eastern and Western views of life and their consequential art forms. We think the contrast is overstrained. Materialism and spirituality are not distributed geographically or racially, nor is the one essentially modern and the other ancient. It does not seem to be recognized, for instance, that atheism, irreligion, materialism, determinism, amorism, ethical egoism and casuistry were all rampant in India in the days of the Buddha who, with other contemporaries, refuted them. In 1331 A.D. Madhava asserted that "the majority of human beings" held these views.

Putting aside the dubious premises of Mr. Gill and Mr. Anand we come to the substance of the book. One hundred pages consist of a rather over-emphasized "Religio Philosophical Hypothesis" in which the Hindu view of life is expounded; but we cannot, with the history of India before us, see one view only from 2000 B.C. to the present day. The early Aryans were virile and primitive nature worshipers; about 800 B.C. they were under the power of the Brahman priesthood; for 500 years they accepted the humanistic teaching of the Buddha, thereafter many were ruled by Greeks, while the waves of Islam overwhelmed the land through the Middle Ages. There was no single "view of life" and no single "view of art."

In the "Aesthetic Hypothesis" we get to grips with the subject. *Rasa*, or emotion, is described in its thirty-three varieties, and we learn how the artist rouses them into activity in the breast of the observer. "The Principles of Artistic Practice" at last touches the point to which we have been led through 160 pages. "Art

for the Hindu is a way of illustrating the central truth of religion and philosophy." The chief arts in question are architecture, image-making and painting. There are art treatises in profusion known as *Silpa-Shastras*, and the author asserts that art began with the priest who passed it on to his family and trained its members in the making of sacred objects, developing both vision and technique. There must have been from the very beginning, however, considerable domestic craftsmanship among the laity and plenty of room for art to stand on its own feet without the prompting of idealist metaphysics. It is a fact that apart from Mohenjo-Daro which, while on Indian soil, is anterior to the Aryan invasion, there are no surviving monuments of art before the Buddhist era, and no reference to its religious principles in the Vedas, Upanishads or Buddhist Sutras. It is a curious paradox to say that Buddhism, which inspired the earliest surviving painting, sculpture and architecture, began its career with a severe tabu against all such arts, decorations and beautifying endeavours. Logically, its "view of life" should have produced no art at all.

OLD CROSSES AND Lychgates, by AYLMER VALLANCE. (Re-issue, 1933.) (B. T. Batsford, Ltd.) 12s. 6d.

Thirteen years ago this book first appeared, and now for the first time asks a notice for its re-issue. Seven chapters are devoted to crosses, of which there are 198 illustrated. There are 37 lychgates, which may be disposed of first. The purpose of the gate is explained more fully than in Dr. Cox's book named above. Anglo-Saxon *lich*, or German *leiche*, mean "corpse"; for the gate was the momentary resting-place of the coffin and its bearers, who sat on benches at each side. The variety is remarkable. Some are crude and built of stone, while some are veritable chapels; there is always a vaulted roof, generally slated or tiled, but often the roof stands alone and high on supports and has no walls. Kent claims the finest lychgates, and the unique best is said to stand at Beckenham. We can hardly do justice to the crosses, nor attempt their classification. The oldest are, or have been, true crosses of stone, such as that at Eyam, in Derbyshire, of Anglo-Saxon workmanship about A.D. 700; some are decapitated and are stumps only, to prevent which the sculptor at Whitford, in Flintshire, has carved the cross within a circular head. The shaft-on-steps type is seen in many a market-place, while some crosses have no cross but a canopy covering a crucified figure or the Virgin and Child, as at Tyberton. The spirit of civic utility has placed weather-vanes at the summit of several charming structures. Mundane utility further converts some crosses to the sale of butter, and others—we can vouch for this—are now become bus shelters.

The Eleanor Cross is a thing by itself, and gives play to Gothic feeling in many places. London has several, the most notable being the unnoticed one hidden in the yard of a well-known railway station. Town planners, we believe, now find a use for many of these old erections as "traffic bafflers." Preaching crosses, like "Paul's Cross," were little open-air pulpits, often ugly, sometimes not. In our day preachers stand on a chair in Hyde Park.

ENGLISH CHURCH FITTINGS, FURNITURE AND ACCESSORIES, by J. CHARLES FOX. (Re-issue, 1933). (B. T. Batsford, Ltd.) 12s. 6d.

The first issue of this book was made in 1923, and has not been reviewed by us, though no doubt it is familiar to many readers. The learned author was specially fitted to prepare the addendum to his well-known "The English Parish Church." Our brief notice must consist of a hearty welcome to the re-issue and a commendation of its contents.

One of the "accessories" to a church, first to be discussed here, is the churchyard, which the author dates from the sixth century; entrance to the consecrated ground was gained through a lychgate, or "gate of the dead." And so, in time, church, burial ground, grave-stones and gate became for England a familiar and beautiful composite phenomenon, still beloved of our people. The illustrations of churchyards are charming, and constitute a challenge to our urban cemeteries, where most people have to find a last, overcrowded resting-place.

Once inside the building we meet again with slabs and tombs of those few favoured ones whose names and effigies are seen, sometimes primitively carved in wood or, with great realism, in stone or marble. Brasses are a study in themselves. The church tower, once designed for defence, came to be used for the bells which Dr. Cox discusses pleasantly. Fonts and their covers are called into use as children are presented for the baptismal blessing. And so the church fills up with appropriate furniture, stalls in the chancel, seats in the nave, and elaborate family pews, pulpits and their sounding boards, lecterns, screens of wood and stone. Armour is there and heraldry is displayed everywhere. There must be sand-glasses and clocks to shorten the sermons, painted walls and glass, and, of course, books and libraries. The sanctuary has its special furniture, notably the altar. Here we see at Belper what is probably the most simple altar in England—a shelf fixed in the wall supported by two brackets; it is dated from A.D. 1250. A plain stone altar of the fifteenth century is found at Enstone in Oxfordshire, and in Branscombe the altar is a plain wooden table surrounded by rails, belonging to the times of the Puritans. Lastly, there are coffers for treasure and relics, from the iron box at Hatfield, Yorkshire, to the seventeenth century Dutch piece at Frodsham, Cheshire. Even tongs find a place in the service of the church.

And what general lessons can be extracted from this book? The first is the fidelity with which craftsmen, usually anonymous, give their best to the service of religion; and the second is that religion, for a thousand years in our small island, conserves for us the changing cycle of artistic technique—as if in ten thousand sacred museums.

W. L. H.

FOR MY CHILDREN. By KITTY SHANNON. (Messrs. Hutchinson & Co.). 18/-.

The title "For My Children" and the very interesting subject-matter in the knowledge of the author—the beloved and only child of a very lovable man of genius (they are not all lovable)—deserved more careful editing. This book, which one reads from cover to cover with great interest and amusement, might have been a greater

book. It warranted much care, frankness and yet elimination—shall we say, for instance, the pages devoted to the well-known history of Jacquelin of Bavaria? There was so much of interest in the life and work of Kitty Shannon's father, that one may, while thoroughly enjoying every word of it, written so spontaneously, without much thought of a larger audience, with the larger audience sure to read this book for old sake's sake in the first instance, and in the second instance because of its gaiety, relish of life and very real artistic vision—might have been given a little more of the history and achievements of her illustrious father, who was perhaps the most famous of South Kensington's pupils. James Jebusa Shannon followed, it is true, that happy tradition of English portrait painting inaugurated by Van Dyck, which tradition, when the worst that can be said of it has been admitted, gave back to our eternal delight the exquisite ephemeral beauty of English women, as well as the grand gallantry and breeding of English men of their period.

There was such an opportunity for the author to let us share with her children a fuller history of her father and his best work, and where most of it is to be found; but where there is so much given, perhaps it is churlish to demand more.

If Shannon had not been a fashionable portrait painter he would have been to a greater extent a great painter of pictures. For one at all familiar with his work knows that those things painted for sheer love of the subject and with no Royal Academy in the background to be catered for, or sitters to be pleased, are often to be reckoned his finest work. For instance, "The Dunes" is his masterpiece, or his portrait of Phil May, or "Kitty with Marygolds," and many another little picture, like "Jack Ward," owned now, I believe, in Japan!

We have to thank Kitty Shannon for a great deal of pleasure, some little pangs for memories, chortles of delight at the stories, and for the fact that what might have been just a book written with an avowed purpose and limited audience is interesting from page to page, and is written without any stilted effort to write for any others than her children; and yet it is interesting from a great many points of view to everybody. It gives us a glimpse of the artistic life of the 'nineties, when art was an all-important part of social life. Being grateful for a great deal, may we express regret for the faults in the book giving one something to cavil at? For instance, with the titles of the illustrations, the whereabouts of some of the most important are lacking. It would have made things easier for the art historian to know where the pictures are and by whom owned. Also some of the proper names are misspelt; and is not that lovely place on the journey to Australia called *Newra Eliya*? But is this an instance of pronouncing, not correct spelling?

H. L. H.

ENGLISH CHURCH MONUMENTS, A.D. 1150-1550: An Introduction to the Study of Tombs and Effigies of the Mediaeval Period, by FRED. H. CROSSLEY, F.S.A. (New issue, 1933.) (B. T. Batsford, Ltd.) 21s. net.

If this be an "introduction," what would a full "study" of the subject be? It is so rich in plates and informative in text that we can think none but a specialist would need to go further.

## BOOK REVIEWS

The habit of burial within a church accompanied by the erection of a monument over the grave has its æsthetic uses, but the moment comes when vacant spaces are sufficiently filled, and new tombs are unwelcome. No doubt it is difficult to resist the movement to make a church or cathedral into a mausoleum, but it ought always to have been possible to insist on appropriate design of new features. The author, as the title shows, confines himself to the mediæval period, and so we are spared the examples of Gothic-Renaissance-Hanoverian mixtures in his plates. Coming suddenly upon the outdoor yard tomb at Loversal, Yorks (p. 73) and that at Long Coombe in Oxfordshire (p. 105), their entire rightness to environment so satisfies the eye and the mind as to cast doubt on the whole species of elaborate architectural monuments with a church.

An interesting chapter on Heraldry as a means of enriching the decoration of tombs is worthy of study. However useful the system of "quartering" may have been to distinguished families, it undoubtedly deprived the shield of the simplicity of a single charge. Bishop Russell's brass of 1494 seems to mean something, while the King's overcrowded royal arms is a puzzle. Metal grates for tombs were a curious and ugly anomaly; to be in the grave is bad enough, but to be also imprisoned behind iron spikes is a double infliction. Probably there were vandals in the earth in those days.

The part of the book we find most entrancing is that on Effigies and Costume. Here is the human touch which goes to the heart. The people represented are long since dead, and beyond the reach of the malice we permit ourselves to the living; they are simply reclining as if in sleep with hands raised in prayer. Bishop, abbot, prior, provost and priest lie in their appropriate vestments; kings and queens, lords and ladies lie side by side; and Templars and Crusaders recline awkwardly with crossed legs in full armour. The oldest effigy here is that of Bishop Iscarnus in Exeter Cathedral (1180), a bas-relief in Purbeck; the knights of the Temple Church date from 1200, lying on the ground without other monument; the tortured Edward II. in Gloucester Cathedral is handsome in death; and perhaps the most beautiful is the delicate figure of Robert, Duke of Normandy (1290) in the same shrine. The cadaver at Feniton, Devon, is the only one that avoids illusion and tells the truth about death.

The tale of Costume is told down to the last button.

W. L. H.

MOSAICS, by CHARLES H. SHERRILL. (London: John Lane, The Bodley Head.) 15s. net.

General Sherrill, having written five books on stained glass, and, as he incidentally mentions, having made notes of 23,000 stained glass windows, has now turned his attention to mosaics. The result is a wonderful book which will certainly be indispensable to students. Not content with the best known examples, he carries his readers through Italy, including Sicily, Palestine, Syria, Turkey and Greece. He points out that, though the Romans excelled in mosaic pavements, "with but trifling exceptions, all pre-Christian mosaics were floor mosaics." We therefore have to thank the early Christians for "the promotion of mosaic from the somewhat menial service of protecting floors to the luxurious one of decorating walls and ceilings."

Everyone will be glad to learn that by permission of the Turkish Republic's first President, Gazi Mustafa Kemal, the American Byzantine Institute is now clearing away the plaster that has so long covered the mosaics in Santa Sofia.

In the author's opinion the mosaics in the San Zeno chapel in Santa Prassede in Rome date from the sixth century, not from the ninth. He believes that San Zeno's chapel was much older than Santa Prassede, and was incorporated into the latter. The same thing happened at San Prisco, near Capua Vetere, and San Giusto, Trieste, and also, in his opinion, at Torcello, where the mosaics of the small south apse are older than any others in the church.

Pope Pascal added in the ninth century four heads, including the portrait of his mother. "The top of the eastern door has been lowered, but only just enough to allow the insertion of Pascal's mother and the three other heads alongside. These four heads alone are lower than all the other mosaics." In his opinion this was done by Pascal, "as a loving son," not with any intention of claiming earlier work as his own.

There are seventeen excellent plates in black and white.

M. DE B.

THE CHARM OF BRITTANY, by R. A. J. WALLING. (London: Harrap.) 7s. 6d. net.

In the present volume, which is well worthy of its place among the Harrap Travel Books, Mr. Walling conjures up much of the spirit as well as the material conditions of Brittany. We read of Brittany Past and Brittany Present, with all its strange anachronisms. All readers must be thrilled by Mr. Walling's descriptions of the heroism of such men as La Tour d'Auvergne, Lazare Hoche, Sombreuil, the captains of the *Vengeur* and the *Belle Cordelière*, above all, Du Guesclin.

In these cosmopolitan days, visitors to the fashionable seaside resorts may need to be reminded that Brittany is by no means just a province of France. It is "the last stronghold of a purely Celtic nation on the continent of Europe." All the schoolchildren are obliged to learn French. Yet "the tongue which the Britons in their island spoke before Cæsar crossed the Channel, which people were speaking in Cornwall up to the seventeenth century, is the tongue that can be heard in any Breton village now."

The pleasure and usefulness of the book are increased by a coloured frontispiece, 32 half-tone plates and six maps and plans.

C. K. J.

DUST OF YEARS, by FREDK. I. COWLES. (London: Sands and Co.) 6s. net.

Mr. Cowles tells us that when he was a boy he registered a vow to visit the old English pilgrimage shrines. This beautiful little book describes how he fulfilled his vow. To journey with him is to have beside us a travelling companion who loves our English saints, and knows how to describe what he loves. So we pass with him from shrine to shrine, learning on every page more of our rich heritage of spiritual as well as of material beauty.

Starting from Glastonbury, "in the land of Arthur and the Holy Grail," he takes us to Canterbury by way of Salisbury and Winchester: thence to Ely, Cambridge



and Crowland. In Cambridge he remarks that the windows of King's College chapel wonderfully escaped destruction at the Reformation. Perhaps they were saved by a former student of King's, just as at Winchester Colonel Fiennes protected the tomb of William of Wykeham, the founder of his old school. We pass to Walsingham and the Yorkshire Abbeys, enjoying every step. But why does he end the book with a chapter on witches? Why not rather a chapter on Saint Frideswide and Saint Hilda, who are both unaccountably omitted? Thirty-two drawings by Doris Cowles add to the delight of this pilgrimage.

C. K. J.

**THE BRITISH EMPIRE PANELS DESIGNED FOR THE HOUSE OF LORDS BY FRANK BRANGWYN, R.A.** Descriptive text by FRANK RUTTER. Foreword by the EARL OF IVEAGH. Edition de luxe of 200 numbered and signed copies containing a special Brangwyn Etching £3 3 0. Ordinary Edition of 1000 copies at 30/- (F. Lewis (Publishers) Ltd., Benfleet, Essex).

This well-produced book, published apparently with the approval of Lord Iveagh and Mr. Brangwyn, contains reproductions of drawings, sketches and completed panels by Frank Brangwyn, to decorate the Royal Gallery in the House of Lords, Westminster. These sixteen panels were to form part of the War Memorial to the Peers and their relatives who fell in the Great War.

But now, after seven years of continuous work, resulting in a series of superb decorations, there are no panels in the Royal Gallery, and this *magnum opus* of our greatest decorative artist is without a home. As Mr. Frank Rutter says: "The artist has done his work; the Iveagh Trustees, following the wishes of the original intending donor, have made their generous gesture. The next step lies with others. What is to be done?"

It is a tragic story which Mr. Rutter tells of how the late Lord Iveagh offered to defray the cost of these panels, and commissioned Mr. Frank Brangwyn to produce them, whose only stipulation was that he was to be left alone to complete his work before any exhibition of it was to be made.

Early in 1930, however, when Mr. Brangwyn had completed but five of the panels, he was very reluctantly induced to allow these to be placed in position in the Royal Gallery for inspection. There they were seen by the Royal Fine Arts Commission, who reported that they considered the decorations unsuitable for the Gallery. In his excellent introduction, Mr. Frank Rutter tells us he wishes to avoid any controversial matters in his narration of the events connected with this lamentable affair, and he refers to the dignified conduct of Mr. Brangwyn in making no public protest at the action of the House of Lords.

It is not easy to see, however, how the public can be expected to understand the position, still less to take any action, when all those most concerned seem unwilling to tread on certain distinguished corns. The public know and respect Lord Iveagh and Mr. Frank Brangwyn, but what do they know of the Royal Fine Arts Commission? And having seen the panels at the recent Ideal Home Exhibition at Olympia they are not likely to be more impressed than before with the judgment of this august body. Mr. Rutter has much to say—and not too much—of the unique position held by Mr. Brangwyn, not only in this country, but throughout the world, as a

painter of creative decorations, and he is inclined to think that these British Empire panels are the most splendid and distinguished unit of decorative painting executed in Europe since Tintoretto ceased his work in the Doge's Palace at Venice. The illustrations in this work are of the greatest interest, for they give a complete account of the various schemes proposed by the artist before finally deciding on a series of panels illustrative of the British Empire for which the Forces of the Empire fought.

The coloured plates alone number twenty-two, and although the author says very truly one cannot expect these greatly reduced reproductions to give an exact rendering of the originals, it seems a pity that an attempt was made in three colours only, for they all lack a grey printing which would much improve them. T. L. H.

**CONFESSIONS OF A DEALER**, by THOMAS ROHAN. (London: Mills & Boon.) 10s. 6d. net.

**OLD BEAUTIFUL**, by THOMAS ROHAN. (Mills & Boon.) 10s. 6d. net.

**IN SEARCH OF THE ANTIQUE**, by THOMAS ROHAN. (Mills & Boon.) 10s. 6d. net.

**OLD GLASS BEAUTIFUL**, by THOMAS ROHAN. (Mills and Boon.) 10s. 6d. net.

**BILLY DITT**, by THOMAS ROHAN. (Mills & Boon.) 7s. 6d. net.

In his first book, "The Confessions of a Dealer," Mr. Rohan, who is known to many as "Mr. Rudd," and to others as "Pontil," tells how he built up from the smallest possible beginning a business which has made him the friend and counsellor of collectors all over the world. Having been endowed by nature with a great love and a remarkable flair for the genuine antique, he has worked hard to develop his natural gift, not only for the sake of his own pocket, but also for the sake of those with whom he has come in contact, both as buyer and as seller.

The many readers of "Quinneys" will be interested to learn from Mr. Rohan that "the conception of 'Quinneys' was formed in my establishment, I think I may claim was prompted by me."

"Old Beautiful" is full of advice and help to would-be collectors of glass, pottery and furniture. The stories about clients, dealers and auctioneers are often amusing.

"In Search of the Antique" lays bare many of the pitfalls of which the inexperienced buyer or seller must beware unless he is convinced of the integrity of the person with whom he is dealing. Mr. Rohan also shows how, even at the present day, people who can only afford a very small outlay may still form collections of interesting and beautiful objects.

"Old Glass Beautiful" is concerned entirely with the subject dearest to the author's heart, and in which he is such an expert. It was he who in a booklet written about 1905 drew attention to the beauty of old drinking glasses, and so started the fashion of collecting them.

In "Billy Ditt," under the guise of a charming story, Mr. Rohan contrives to give innumerable hints to collectors, showing how to know genuine old work from a fake. One can only wish that all who have to do with antiques would realise that "in collecting, as in everything with which the human spirit is concerned, it is love that tells," and that "it is loving beautiful things that gives them beautiful souls." All the books are fully illustrated.

C. K. J.



## BOOK REVIEWS

ENGLISH CHURCH WOODWORK, by F. E. HOWARD and F. H. CROSSLEY. (London: Batsford.) 25s. net.

ENGLISH GOTHIC CHURCHES, by CHARLES W. BUDDEN. (Batsford.) 5s. net.

ENGLISH DECORATIVE PLASTERWORK OF THE RENAISSANCE, by M. JOURDAIN. (Batsford.) 15s. net.

ENGLISH INTERIORS IN SMALLER HOUSES, 1660—1830, by M. JOURDAIN. (Batsford.) 15s. net.

ENGLISH FURNITURE AND DECORATION, 1680—1800, by G. M. ELLWOOD. (Batsford.) 15s. net.

LIFE IN REGENCY AND EARLY VICTORIAN TIMES, by E. BERESFORD CHANCELLOR. (Batsford.) 12s. 6d. net.

A HISTORY OF BRITISH WATER COLOUR PAINTING, by H. M. CUNDALL. (Batsford.) 15s. net.

The reissue of a number of important books by the house of Batsford is always an event of some moment. On this occasion it is even more noteworthy than usual, for the publishers have generously reduced the prices, while maintaining or actually improving the high standard of the earlier editions.

"English Church Woodwork," first published in 1917, now contains 480 illustrations, including sixteen full-page collotypes, which were not given in the first edition. The price has, however, been lowered from 35s. to 25s. Under various headings the book deals with all woodwork in churches, whether structural, as in porches, doors and roofs, or used for fittings, as in stalls, screens, pulpits, etc.

Mr. Budden's little manual on "English Gothic Churches" is just what anyone can slip into his pocket when on a tour. It is designed to help the unlearned visitor to enjoy and understand the various styles of architecture which so often puzzle him when they occur in the same building. It is richly illustrated.

In "English Decorative Plasterwork of the Renaissance" Miss Jourdain gives in chronological sequence an account of the work of the best plasterers on ceilings and walls, copiously illustrated. The comparative plates of mouldings add greatly to the usefulness of this beautiful book.

"English Interiors in Smaller Houses, 1660-1830," also by Miss Jourdain, deals with the proportion of rooms, the hall and passage, windows, the staircase, walls, doors, chimneypieces and ceilings during the late Stuart, Palladian and Adam periods. It is fully illustrated.

Except for a short Introduction of six pages, "English Furniture and Decoration, 1680-1800" consists entirely of plates of interiors and furniture in the William and Mary, Queen Anne, Chippendale, Adam, Hepplewhite and Sheraton styles.

"Life in Regency and Early Victorian Times" recalls the social life, manners and appearance of London from 1800 to 1850. Since the first edition appeared many landmarks have been destroyed, including Lansdowne House and Nash's Crescent in Regent Street. The 150 illustrations are invaluable for the student of history.

In "A History of British Water Colour Painting," sixty-four beautiful colour plates help to show the development of this art from the time of the younger Holbein and Nicholas Hilliard to James Dickson Innes.

There are chapters on the various artists and societies of artists, and a biographical list of deceased painters in water colours.

MODIGLIANI. By EMILE SCHAUB-KOCH. (Paris and Lille: Mercure Universel). Illustrated.

To compress so rich a personality as Modigliani into sixty small pages might appear impossible. M. Emile Schaub-Koch has attempted it; and he has succeeded so fully and vividly that it could hardly have been done better in three hundred.

In all the outward circumstances of his life, Modigliani was the exact type of the Impecunious Artist of popular fiction. He was always poor; frequently he had insufficient to eat. And if by rare fortune he did obtain as much as 500 francs for a picture, he would spend it in a night. He was constantly borrowing money for food, and spending it on paint and canvas. And when he could no longer afford canvas, he painted over the walls and doors of his lodgings rather than pause for an instant in the expression of his art. For the greater part of his life he professed to despise love; and then, having at last found it, died after only a brief interval of fulfilment.

It would be no praise of M. Schaub-Koch's work, therefore, to say that it is interesting. With such a subject as Modigliani it might almost be more difficult to bore than to entertain. The merit of the book lies in its compression and in its clarity of thought. We admire the author for the many pages that he might have written but has left out. And we admire him because he has discussed with precision a period to which so many critics have brought more adjectives than ideas.

His account of Modigliani's method of work is illuminating. "Il peignait volontiers, et le plus souvent, sans chevalet, sans palette, et ne possédait pas de boîte à couleurs. Il s'installait en plantant deux chaises l'une en face de l'autre, sur la première il s'asseyait, sur la seconde il posait le carton ou la toile. Il dévisageait son modèle pendant quelques minutes, sans rechercher la pose, puis établissait un croquis, généralement à l'encre de chine. Ce croquis fait, il relevait les yeux vers le modèle. Alors il se tournait vers un camarade quelconque et lui demandait d'aller acheter quatre ou cinq tubes de couleurs qu'il désignait. Une fois en leur possession, Modigliani vidait consciencieusement jusqu'au fond chacun de ses tubes sur le premier morceau de bois venu et se mettait à peindre avec une extraordinaire virtuosité. En une heure, parfois deux, l'œuvre était faite."

The book raises once again a problem to which absurdly few people even pretend to supply an answer. Why is celebrity in so many cases denied to an artist until the moment of his death? All his life Modigliani worked in obscurity and poverty; the lack of food and clothing probably distressed him less than the refusal of the world of culture to recognise the rightness of his beliefs. And yet as soon as he died his pictures came into demand. Those who had bought them for one hundred francs realized hundreds of thousands by their sale. In the words of M. Schaub-Koch, "Il a suffi que l'artiste mourut."

Now why?

G. G. W.

MINOTAURE. Revue Artistique et Littéraire. No. I. Numéro spécial. Prix 25 francs. Arts plastiques—Poésie—Musique—Architecture—Ethnographie et Mythologie—Spectacles—Études et Observations Psychanalytiques. Directeurs, E. Tériade et A. Skira.

Thus it is heralded. It is difficult to accept the initial number of this publication as other than a disturbing chronicle of the art of our time, registering as it does a strongly marked, if unpleasant phase of it. In my opinion it is an unclean thing. If we can feel anything but repugnance in contemplating the abomination that has reared its foul head in so many quarters, we must admit that we are in a state of mental devolution—approaching savagery—and that art as we know it is doomed to perdition.

The monster is well named. Would that a Theseus were at hand to slay it! It is to make its appearance five times a year, and since it is announced that three special appearances are to contain more illustrations, they will no doubt be charged with a more venomous dose of poison.

The first number has 80 pages with 125 illustrations, and a cover specially designed by Picasso. This issue is indeed devoted mainly to the "glorification" of Picasso. It is, in fact, a "Picassiad." Thirty pages in the middle section, "Picasso dans son élément," with text by André Breton form the *pièce de résistance* of this precious publication. We are shown photographs of the hero's painting studio in Paris, and of his sculpture studio at Boisgeloup, prefaced by a full-page picture of his palette—a messy litter of gallipots and half-squeezed tubes having apparently taken the count upon the floor—and no wonder. The perpetrations which follow plumb the depths of absurdity. The exposition by M. Breton fails to convey anything to my mind beyond a sophistical attempt at an apologia for these adduced "works of art." Of Picasso's achievement he writes: "Le moment est venu de le souligner à l'occasion de la réunion et de la présentation dans le premier numéro de cette revue d'une importante partie de sa production *extrapicturale*."

These grotesque efforts in forged iron and dehumanized effigies of man and beast in plaster are travesties of nightmare frightfulness, having no justification whatever to be considered as works of art. In one illustration we see skeleton armatures cheek by jowl with varnish and wine bottles aligned upon a shelf, and upon another shelf a twisted pile of cigarette boxes, which in the opinion of M. Breton, "prend l'importance d'un problème résolu on ne sait où dans la nuit des âges." How such nonsense can be seriously considered passes comprehension.

Another photograph, showing a row of chimneys seen from Picasso's window, which doubtless furnishes him with occasional inspiration—since M. Breton has given us some suggestive thoughts of his own upon the subject—caused me to look out of my own window. Here I beheld a conglomerate mass of girders, iron ladders, concrete, gutters and grids, skylights and railed bridges, criss-crossed with shadows projected with the inevitable correctness of design prescribed by the position of the sun. For a moment I hesitated, wondering whether in this mass of machinery I had grasped the secret of a part (only a part) of Picasso's attitude to art, but I had only rediscovered the capacity of this iron prison of the soul to embitter man's daily life and distort his

vision. It is hardly to be wondered that such an outlook is reflected in the art of to-day.

Other offenders who have dethroned Apollo and the Muses and have set up Caliban as an idol in their stead, by comparison with whom Quasimodo and Quilp are cleanly beings, are M. André Masson, who treats his public to a series of monotonous but brutalized "Massacres"—in line drawings bearing a crude semblance to human beings engaged in an orgy of wholesale murder, repeated *ad nauseam*, and Henri Matisse (another idol doomed to crash) in a page of pornographic scribbles headed "L'Après Midi d'un Faune." That this kind of art looms largely in the art galleries and art journals of to-day I do not deny. The Jellaby Postlethwaites are always with us. People are attracted by anything new and strange, and are far more ready to stare at a woman standing on her head than at a man standing on his feet. Æsop was wrong for once. Persuasion is not more effective than force nowadays. Hitler knows.

H. GRANVILLE FELL.

THE "TIMES" WEEKLY EDITION—  
SPECIAL "INDIA" COLOUR NUMBER

It is interesting to find our oldest newspaper leading the way towards the inevitable daily journal in colour, and this special edition is a welcome advance on previous similar issues.

In turning over the pages, however, I think the ordinary reader, while he may feel duly grateful at getting more than his money's worth, cannot help noticing some curious shortcomings, one of them by no means confined to this publication. "Why," he will ask, "are the two principal coloured advertisements apparently better printed than the editorial colour pages?" Well, there must be a reason for this. Can it be that advertising agents are technically better equipped, or take more care in the preparation of their illustrations than art editors?

These coloured photogravure pages, bearing in mind the conditions under which they are produced, are a considerable achievement, but once again I cannot help feeling that much of this fine work is neutralised by its association with text pages so badly arranged and printed that they really look as if they had been bound up with the book by some accident. The *Times* printers are renowned for their handling of illustrations, which makes this defect so unnecessary. It may be that the cost of the better text printing cannot be suddenly added to the price of the issue, but surely there must be some way out of the difficulty.

T. L. H.

THE EIGHTEENTH CENTURY IN LONDON, by  
E. BERESFORD CHANCELLOR. (New issue, 1933.) (B. T. Batsford, Ltd.) 15s. net.

Mr. Chancellor's book was first published in 1920, and must have enhanced his already high reputation as an historian of the life of London. There is always a stream of new readers waiting to know of the eighteenth century, a period we like to see pictured on the stage or to read of in books.



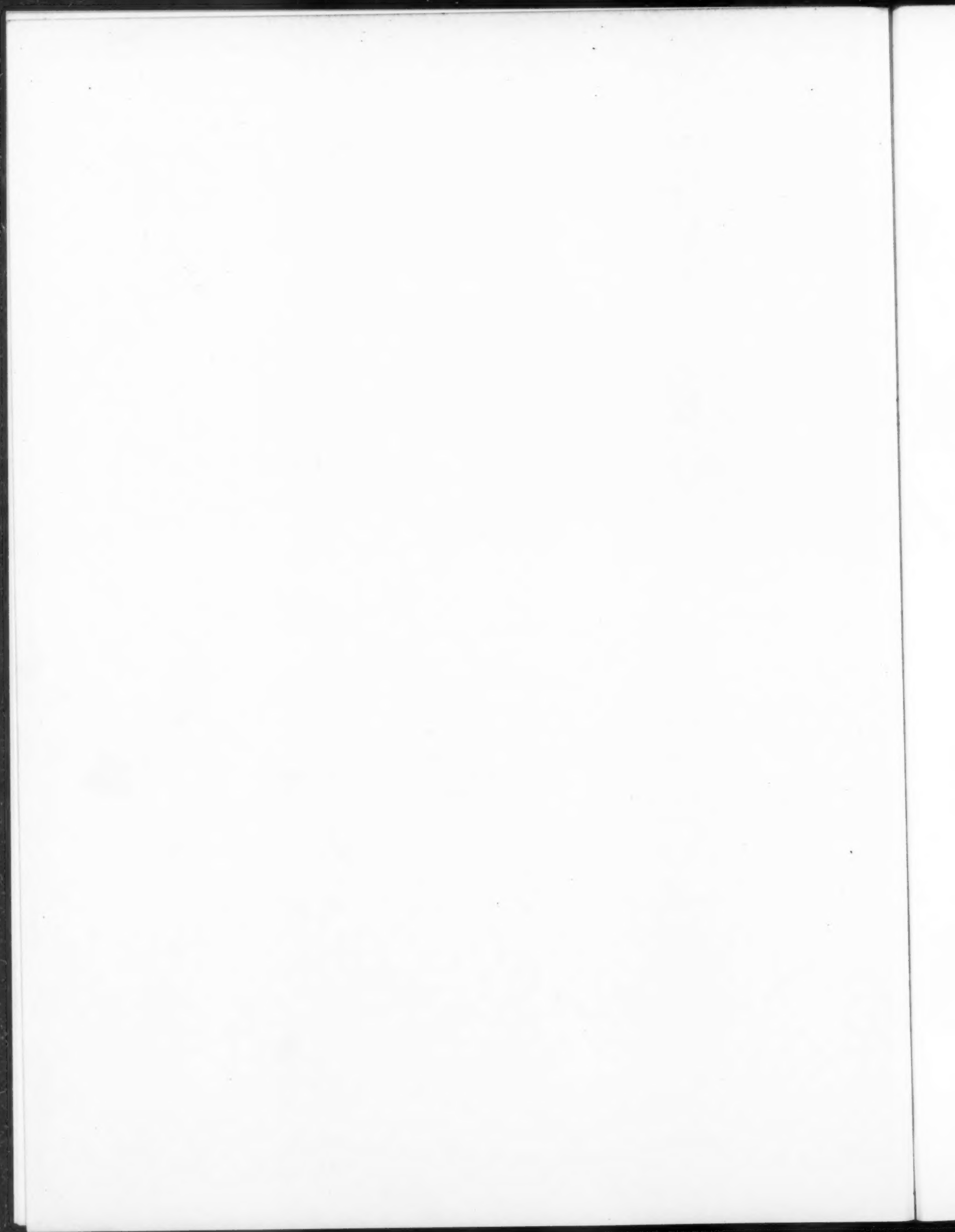
"LUCREZIA"

*The National Gallery*

By Lorenzo Lotto

This splendid portrait, painted about 1527, was for many years in the Holford Collection at Dorchester House. It was acquired for the nation at the Holford Sale by the assistance of the late Mr. R. H. Benson and The National Art Collections Fund.

The drawing in the left hand of the lady, representing Lucrezia about to stab herself with the dagger, explains the title of this picture.





## NOTES OF THE MONTH



POWER

*At the Leicester Galleries*

By Edward Bruce

### EDWARD BRUCE AT THE LEICESTER GALLERIES

Mr. Edward Bruce is a man of astonishing activity. He has a record of achievements to his credit that few could compass within the span of a lifetime, and Mr. Bruce's career may be expected yet to run many triumphant years. When he was congratulated on his perseverance and devotion to painting in the midst of his multifarious occupations as diplomat, lawyer, banker, art-collector and man of affairs, he replied quite simply "Painting is my real job." Not that he plays at any of his other jobs. He is here to represent his country at the Economic Conference of Nations as one of the world's leading experts on the intricate question of silver currency. His success in his profession as a lawyer and in his business affairs was so rapid that at the age of forty he was able to renounce them all and begin a new career. Yet as Mr. Cordell Hull, the U.S. Secretary of State, remarked in opening his exhibition at the Leicester Galleries, he has since found time to build up an international reputation as a landscape painter. Mr. Bruce recalls the instance of those great painters of a robust age, who, whilst seemingly bound to their easels day and night, managed to take most other things in their stride. Only a tremendous appetite for work and a sincere passion for painting could have enabled him to reach such a high level and to accomplish so much. It is said that while painting in Italy soon after the War he could not be satisfied with working less than fourteen hours a day!

Mr. Bruce has seen much of the world. In his early years, business affairs took him to the East, where he

became deeply imbued with the fine qualities displayed in the old Chinese landscapists of the Tang and Sung Dynasties, and it seems to me that certain lingering evidences of their influence may be discerned in such of his pictures as "After the Rain in the Red Woods," "A Rainy Day in California," and "The Klamath River." In the first two we see the swarming ghosts of trees rising above their vapour veils and the unrolling clouds—much the same material with which the Chinese masters concerned themselves—but the vision and the manner are entirely Mr. Bruce's own. His landscapes are designed on a large scale, full, and often very elaborate in lay-out, bespeaking a conscientious, purposeful and analytical mind. His handling differs entirely from the calligraphic manner of the Chinese, being deliberate and almost painstaking—the reverse of impulsive. Such pictures as "The Harbour, Marseilles," with its extensive view sea-ward and its strung-out line of rocks, "Cassis-sur-Mer," showing its clustered buildings at the corner of the land-locked harbour and its wooded hill like a crested comb above the town are designed in strongly marked rhythms, counterchanged and elaborated with interesting subordinate passages, rich in detail and profuse in natural incident but always kept well in hand. This power of control and conscientiousness is characteristic of him. He will take the simplest of subjects—a basket of eggs or a handful of the greenest of green peas—and devote to them the same attention and fixity of purpose that he bestows on his vast panoramic landscapes. Despite their fulness of content, the elements of his

subject-matter are powerfully knit and interlocked, and there is a distinct unity of impression throughout all Mr. Bruce's canvases, whether he happens for the moment to be occupied with the decorative aspect of utilitarian workshops, of sky-scrapers or of bridges, or if perchance there may happen to be a component of strangeness in the scene to attract him, as in the impressive "Cement Works in Provence."

A favourite painting ground of the artist is among the little hill-towns of Italy, where he has worked much and produced some of his finest compositions. He shows here, in a beautiful canvas, "Sta Margherita (Florence)" looking almost spiritual as she rises from her nest of olives and cypresses calling to mind the backgrounds of many an Italian primitive. In private hands are many fine examples of these Italian scenes; notably the very decorative "Subiaco" and "The Fiesole Hills" in the Ralph Pulitzer collection, "The Sabrue Hills," belonging to Mrs. Henry Lindenmeyer, and "Anticoli Corrado," in the possession of Mr. W. F. Carey. There is a poignancy in Mr. Bruce's picture of a derelict farm, typical of the appalling desolation that has overspread the Middle West, and called bluntly "Taxes"—poignant because a plain unvarnished statement of a tragic situation more eloquent than words, and apparently beyond the power of our bemused civilization to redress.

Mr. Bruce approaches the Chinese apprehension of a subject again in his studies of single trees in flower. Several of these are extant, but the only one exhibited at the Leicester Galleries is "A Virginia Apple Tree" and nowhere better than in this thing of beauty is revealed Edward Bruce's love of labour and reverent study of nature.

Besides his large following of private collectors, Mr. Bruce is represented by works in the Paris Luxembourg, the Whitney Museum of American Art, the Phillips Memorial Gallery, Washington D.C., the Los Angeles Museum and the San Francisco Museum of Art. He has held exhibitions in New York, in Pittsburg, and in Paris, and has brought together an extensive collection of early Chinese paintings, now deposited in the Fogg Museum.

H. GRANVILLE FELL.



THE KLAMATH RIVER

By Edward Bruce



CASSIS-SUR-MER

By Edward Bruce

#### THE CENTENARY EXHIBITION OF SIR EDWARD BURNE JONES AT THE TATE GALLERY

It seems almost incredible that a man should all his professional lifetime have lived in a world where knights sang "Tirra Lirra" and maidens all were "warm of heart and weak of hand." Yet that seems to be true of Edward Burne Jones. There may be something in the Oxford air which causes people to see the Reredos as the background of life and to know the light of the world only when it has passed through stained glass. One would have said that a Burne Jones belonged essentially to a movement that had received its quietus long ago, but the movement stirs again and we may see its reflection in a neo-pre-Raphaelite art.

However that may be, Burne Jones's art belongs entirely to literature. "If, as I hold," said Rossetti, "the noblest picture is a painted poem, then I say that in the whole history of Art there never has been a painter more greatly gifted than Burne Jones, with the highest qualities of poetical invention. A picture is a painted poem. Those who deny it are simply men who have no poetry in their composition." No one need really quarrel with this ancient definition of pictorial art. The difficulty lies in the interpretation of poetry. Burne Jones will not live, apart from his age, because he accepted an interpretation of "poetry" that glorifies life at second hand. He dealt in the shadows not the substance of art—unlike Blake, or unlike, for that matter, St. John, Dante, or even Chaucer. Burne Jones's art belongs, in fact, to that bugbear of the socialists, the class of the "idle rich," and their daughters in particular, to which belonged also Ruskin and William Morris—the socialists; life has a strange way of getting its own back.

Burne Jones however, never condescended in public to a contact with humanity; he had contempt for the very class upon which, after all, the existence of the nineteenth century artists depended, the "unchastened heroes of finance," and so he ignored them and all their existence implied.

Purely æsthetically considered, the art of Burne Jones must nevertheless be given its due. It stands, with all its weakness, more firmly on its own feet than that of the Impressionists who dared not venture out of Nature's sight lest they stumble or fall. If he dealt in shadows he at least determined their shape. His literary mind prevented him often from seeing his paintings as a unity. "The Wheel of Fortune," "King Cophetua," "The Baleful Head," are examples of such literary

## NOTES OF THE MONTH

composition. He threw away magnificent chances of stirring design. His colour-sense was also apt to play him false because he had again a literal conception of local colour related, like the contemporary poet's, to objects, to topaz and emeralds, to sapphires and rubies and amethysts, rather than to light. That is why only occasionally, as in the "Aurora" or "The Wine of Circe" or the "Portrait of Miss Katherine Lewis," there is a pleasing harmony, a considered contrast. Essentially Burne Jones remains an illuminator. The paintings are all on too large a scale, whilst amongst the small pencil drawings, for example the charming "Virgil" set which were never used, there are delightful things.

Burne Jones was never robust. There was something, it seems, lacking in his physical constitution. Who knows but what a different diet would have made a different man of him? There is, at all events, one delicious caricature in this exhibition, "The Fat Woman," which suggests the existence of a Burne Jones in contact with life, who might have given the world quite other than such stuff as not even Freudian dreams are made on.

### BACK-SCREEN PICTURES BY JAN CAMPBELL GRAY AT MESSRS TOOTH'S GALLERY

This is an exhibition of considerable interest and perhaps even greater importance. Mr. Campbell Gray is a young man who knows all about so-called "advanced" art as the abstract still life "Art Direction" in this show proves. But in spite of this knowledge he has not only chosen to give his pictures, including this very still life, associative meaning, but has in fact made this association and the form in which it is expressed one and indivisible. Moreover the associative meaning is chosen from one of the foci of modern life. That constitutes the importance of this exhibition. Art has here once more become whole; it is here neither a thing apart from life, nor a mere illustration. Mr. Campbell Gray is an Art Director of a film studio. And as Mr. Anthony Asquith says in a prefatory note, an art director "must be his own architect, interior decorator, organizer of labour, costing expert"; but what is of significance in this respect is that the art director is all the time considering, handling, arranging such solid objects as the painter deals with in a two-dimensional way only. In other words, the art director builds solid pictures. The transition from art direction to picture painting is, therefore, only a matter of dispensing with one of the dimensions. In that sense Mr. Campbell Gray is especially favoured.

As a painter, no doubt inspired by Degas and Sickert, the artist favours generally a loose impressionistic technique and gifted with an admirable sense of colour and an obvious feeling for design, design not merely in the linear sense, but also in that of tone and colour rhythm he has given us a series of back-screen pictures of topical, topographical and æsthetical interest. Those who care nothing for associative values might, if they wished, choose such things as, say, "Exterior—Restaurant Soho," "The Bride," "The Garden," hang them upside down on the wall, and still derive their measure of æsthetical pleasure out of them. I do not however advise this course, because the *full* measure depends certainly on the realization and the appreciation of the associations. And here I do wish to introduce a critical note. It is all very well for Mr. Campbell Gray to give us an impression of the film studio more or less in the language

in which the Impressionists give us impressions of nature, but he forgets that whilst the majority of us are fairly, or as I am speaking of the majority I should say, are superficially familiar with nature, but only a tiny minority of us have ever been inside a film studio. Now the peculiarity of a film studio is the jumble of the real with the pretence, of the actualities of film production and the realities of the "set." One cannot even necessarily distinguish the acting actor from the active producer, or the heroine from the charwoman. Moreover, the art director has an element in his design which neither exists in nature nor in pictorial art, and that is forced, or false, perspective, by means of which our sense of distances is completely deceived. When all this "jumble" is made the subject-matter of a picture, the closest observance of tone relations becomes a necessity, if the spectator is to disentangle the "set" or the "lot" from its technical environment. In this respect, I think, the artist might consider the spectator's limitations a little more.

To have got inspiration for "good art" out of a significant symptom of modern life, is, at all events, a striking refutation of those who consider only æsthetical abstractions or "poetical" inventions to be "art."

### EXHIBITION OF GOTHIC SCULPTURE AT MR. W. E. DUIT'S GALLERIES, 6, DUKE STREET, ST. JAMES'S

It is rather a pity that one should have to record the fact that by far the most attractive and æsthetically satisfying object in this exhibition of Gothic sculpture is a silver statuette that is anything but Gothic, namely, Gian da Bologna's "Venus." In its suavity and its quality of abstract beauty it is the very antithesis of the other and truly Gothic statuary in which there is nearly always a sense of "portraiture." Therein, of course, lies the whole difference between the two styles, and this sense of intimate humanity constitutes the very charm of the older style. When, in fact, we are in doubt as to the value of a piece of Gothic carving it is because the feeling of "portraiture" has been lost in the carver's incompetence, and a generalisation appears which was not intentional. There can therefore hardly be any doubt that the little kneeling figure of a saint, a mere fragment of carving in oak, about A.D. 1500, and ascribed to the Flemish School, is amongst the best Gothic examples here. Next to it, "Pilgrims under an Arch," of the same period and school, deserves mention, likewise because it has this personal sense and looks, in fact, as if it might have been based on a Duerer drawing. Interesting, too, is a group representing "Christ's agony in the Garden of Gethsemane," ascribed to Arndt van Zwolle, who carved the altar for the St. Nicolas Church at Calcar. It is virtually a picture translated into sculpture, and retains the caligraphic convention for cloud-forms which entered European art from the East. Charming in the sculpturesque sense is a fourteenth-century "Madonna" of the School of Burgundy. Of the greatest historical interest, however, is a triptych in alabaster of the Annunciation of the Nottingham School. The wings of the altar piece contain a representation of St. Ursula, "which may show that it was made for Cologne." The work has been made the subject of a study by W. L. Hildburgh in the English iconography; communicated to the Society of Antiquarians, Oxford, 1925, to which the reader must be referred.

The exhibition is altogether well worth a visit.





JOHN BUNYAN'S "STAKE," OR BRAZIER'S ANVIL  
BY FRANK MOTT HARRISON

The relics of John Bunyan, the author of *The Pilgrim's Progress*, are more numerous than those of many other celebrities; and not least among these relics is the anvil used by the tinker of Bedford.

As a boy of sixteen Bunyan either volunteered or was impressed by Sir Samuel Luke for the Parliamentary Army in 1644. Upon being demobilized in 1647 Bunyan, a youth of nineteen, settled down in his native village of Elstow as a married man as well as a tinker. No relic then could be surrounded by the halo of romance more than is the anvil, forged as it was for use in the year of his release from military service and of taking to himself a wife.

Furthermore, the anvil itself has had a romantic existence. Used by John Bunyan from 1647 to the time of his decease, in 1688, it undoubtedly passed into the hands of his son and namesake, who carried on his father's trade, assumably in the same house, in St. Cuthbert's Parish, Bedford (according to his will), until 1728. Passing away in that year, the junior John Bunyan bequeathed his "implements or utensils of trade," and all his stock-in-trade, to his grand-daughter, a spinster, who died in 1770.

Although the whereabouts of the anvil for the next two decades is not now traceable, its history for the past one hundred and forty-one years is known.

It was bought in 1865 from an ironmonger in Huntingdonshire (bearing the name of a branch of Bunyan's descendants), who had acquired a business (known to have existed in 1792) which once belonged to a trader of Bedfordshire connexion, who was established as a brazier and maker of tinware in 1810. When the premises were reconstructed, in 1905, the anvil was disposed of with other old iron. From this date its interesting story begins.

A professional collector of curios of museum import, who was accustomed to visit marine store dealers' premises, found the rust-encrusted anvil in Huntingdonshire. His trained eye discerned the all but invisible letterings on it. With an aroused curiosity he bought

the anvil, and upon cleaning and oiling it the inscriptions on three of its sides were revealed, and read:

J BVNYAN / 1647 / H ELSTOW

The roughly scratched letters are not the work of a forger; and no forger would trifle with a place-name. The "H" before the word Elstow has evoked comment. But though its separated position might suggest a false start, more likely it is that at the time the aspirate was in common use. Names of places do appear in ancient documents with and without an aspirate. Arundel (once Harundel), and Angleton, or Hangleton, are concrete examples in Sussex. Moreover, Elstow had been known as Helenstow or Helvestowe, as old leathern buckets in the church once showed. In 1925 the honorary secretary of the Suffolk Institute of Archaeology and Natural History (Rev. H. A. Harris) expressed as his opinion that

"There is no occasion for perplexity in (H)Elstow. Spelling was in a fluid state. . . ."

Conceits of spelling were certainly indulged in during and before the seventeenth century. Bunyan's own name has thirty-four variants.

But most important of all is the anvil itself. Does its age prove its authenticity? With regard to this, no greater opinion is needed than that of Mr. W. W. Watts, F.S.A., the former Keeper of Metal Work at the Victoria and Albert Museum, South Kensington. He says:

"I see no reason why it should not belong to the Cromwellian period. It has all the marks of corrosion which result from age and use; it was used by a tinker for mending pots and pans, and consequently the upper surface does not bear signs of very heavy hammering."

Mr. Watts further remarks that "the words 'J BVNYAN 1647 H ELSTOW,' in letters about 2 in. high, are roughly incised, probably with a hard chisel by an amateur; they are very uneven, and in many places the strokes show that the chisel had slipped further than was intended; they are just the kind of lettering to be expected from a country smith, and by no means modern in character." It has to be remembered that in 1647 John Bunyan was still a youth: one who had had only such scanty teaching as a village of the time could



## NOTES OF THE MONTH

provide. He learned, as he says, "both to read and write," and attained "according to the rate of other poor men's children," but, he laments in his *Grace Abounding*, "I did soon lose that little I learnt." Yet despite his meagre learning, Bunyan had opportunities of earthly promotion which he eschewed. He preferred, as he said (using the words of the Shunammite woman of old), "to live among mine own people." He never forsook his trade. Like Paul the tentmaker, Bunyan the tinker worked for his livelihood.

In closing this brief article, the writer (who has followed, and still follows, the footsteps of the Immortal Dreamer) has not the least doubt as to the genuineness of the anvil, which must have reverberated thousands of times the rhythmical blow of the inspired tinker's hammer.

For twenty-two years the anvil was the property of Mr. John Beagarie, the antiquary, of Hitchin. In 1927 it was purchased by Sir R. Leicester Harmsworth, Bart., through whose generosity it has recently passed into the custodianship of the Bunyan Meeting Trustees at Bedford. By this favoured gift the anvil has found its resting place within a stone's-throw of the site where it once responded to the meditative pulsations of

Bunyan the Pilgrim, dreamer, preacher,  
Sinner and soldier, tinker and teacher.

(*Punch*, 1874.)

### AT THE BARBIZON GALLERY MR. BARNEY SEALE. SELF-PORTRAIT.

See page 124

Self-portraits by sculptors are rare, among the most memorable being those by Mestrovic and Epstein. To these must now be added the remarkable bust of himself which Mr. Barney Seale has contributed to the exhibition at the Barbizon Gallery. In the writer's opinion this is the finest portrait bust the artist has yet given us. A combination of qualities has been successfully allied which are rarely keyed to a perfect harmony in a single work. It suggests a supreme moment of Baroque art projected into the present century. The fixed intensity of expression in this head, arresting enough in itself, is animated with the artist's own massive vitality and the treatment is at the same time realistic and yet sufficiently decorative to raise it far above the class of purely representational portraiture. On the other hand the artist has resisted all temptation to exaggeration or floridity of form which the opportunity offered, being untrammelled by any other consideration than that of obeying his own artistic impulses.

The bronze is an exceptionally fine example of casting, and has drawn the artist's warmly expressed approval to Messrs. Casandri and Gattai, who were responsible for the work. The rich patina with its subtle variations of tint have not been obtained by any action of staining or applied chemicals, but by fire-blast only. Both artist and founder are to be congratulated upon an unusually distinguished piece of work.

H. G. F.

Mr. Hesketh Hubbard, R.O.I., R.B.A., is to give the Cantor Lectures at the Royal Society of Arts in the autumn. The subject he has chosen for this course of lectures is "Colour Block Prints," a subject on which he has already published two books.



ANOTHER IMPORTANT RELIQUARY (THAT OF ST. GIOVANNI GUALBESTO) AT THE EXHIBITION OF SACRED ART AT THE MUSEUM OF SAN MARCO, FLORENCE, BELONGING TO THE CHURCH OF VALLOMBROSA

A P O L L O



SELF-PORTRAIT (BRONZE)  
(See page 123)

*At the Barbizon Gallery*

By Barney Seale

## NOTES OF THE MONTH

### MISS DORA GORDINE'S SCULPTURE AT THE LEICESTER GALLERIES

I know of no more *attractive* sculpture than Miss Dora Gordine's. I use the word *attractive* designedly, because it fascinates the hand, the sense of touch, as well as the eye, and in addition entertains the intellect. Miss Gordine, now a British subject, was born in Russia, and has studied her art in Paris. She "wanted to go to an art school, but was dissuaded by M. Aristide Maillol from doing so, and acting on his advice took a studio and worked entirely alone"—so we learn. One concludes, nevertheless, that she must at least have admired Monsieur Maillol's sculptural art which clearly inspires her work without in the least enslaving it. Miss Gordine has been to the East, and this exhibition gives clear evidence of the tremendous impression these Eastern types from Dahomey, India, China, Ceylon, Java and the Malays have made on her. Most of her sculpture here exhibited confines itself to heads, but there are at least one lifesize figure, and torso of the same dimensions, and a number of smaller figures. The first element of attraction in this exhibition is colour, and the second "texture." The colours are turquoise blues, dark greens, warm browns. The "texture" is a kind of *rugosité*, which has its equivalent in paintings, such as, for example, Chardin's best. Here it is something that comes very near "pock-markings," but redeemed from this disagreeable association by the frank mineral nature of the material, the patina. The third element of attraction is the Maillollesque fullness of the forms which radiate a feeling of health and strength and induce in the spectator the sense of æsthetical rhythm. In addition to these various immediately æsthetical experiences there are others.

For example, the torso of a Dyak head-hunter, here called "Male Torso," suggests the Tenea Apollo and the latter's relation to Egypt. A fine "Hindu Head" at once conjures up resemblances to the Hellenistic Buddhas of North-West India; "Diana" is another archaic Greek head. The "Cingalese Girl" recalls the sensual forms of Indian bronzes, and the artist tells me that these forms, so far from being the result of æsthetical or any other convention, are in fact exact literal renderings of a mere ubiquitous type. On the other hand "Iran," the armless full-length of a girl, which at once suggests Persia or India, was in fact modelled from an English girl.

The omission of arms, legs, or heads has always the unpleasant association of physical violence, but it must be admitted that in this case the absence of the arms helps to draw attention to an unusual rhythm of hip, abdomen and thigh formations. One might still consider the merits of Miss Gordine's sculpture in respect of its ethnographical and even psychological interest, though I have heard it criticized on account of precisely these associative values. They are not "pure sculpture." A doctor the other day explained that "pure" water was exceedingly difficult to produce, and it was not good for one's health. I rather think that this applies also to "pure" art, though I admit I am interested in the experiments of artists in this direction. But why condemn the "impurity" which the art of Miss Gordine, for example, makes so entirely salubrious, so extremely palatable?

### MR. ROGER FRY'S PICTURES AT MESSRS. AGNEW'S

So eminent and important a writer on art as Mr. Roger Fry cannot complain if the spectator begins by taking him at his words in order to test the value of his pictures. We must accordingly recall that he regards the purely æsthetic quality called "significant form" as the *raison d'être* of his pictorial art; and as he has said himself: "Personally, at least, I always feel that it implies the effort on the part of the actor to bend to our emotional understanding by means of his passionate conviction some intractable material which is alien to our spirit." Granted that it is not nonsense to speak of "emotional understanding" as to which I have considerable doubts, we at once feel that, applying such a test, Mr. Fry's paintings conform with this definition, which seems to fit his "hand" like a glove. Effort and conviction are equally manifest, though, perhaps, the conviction seems to lack evidence of passion; the "intractable material" is evidently the oil pigment—alien to his spirit. Mr. Fry's spirit unquestionably is that of a writer, and the "effort" suggests an *effort sur soi-même* of an artist in one medium to express himself in another.

Examination of Mr. Fry's paintings show that he put a great deal of thought into them; but it is, however, the kind of "thought" a born painter does not think about, but which emerges in the act of painting—unconsciously, or shall we say, powerfully assisted by the subconscious. Most of Mr. Fry's pictures are distinguished by a harmonising and not commonplace colour scheme; "Spring in Provence" is perhaps the best example of this. He has also manifestly given careful thought to the "architecture" of design, though the recurrence of a mahogany chair back in his design is a little too "easy." Evidently, too, Mr. Fry has carefully considered "recessions," but they are those of geometrical rather than aerial perspective. The main distinction between a true painter's painting and Mr. Fry's is the absence in his of any evidence of pleasure in the medium, and the consequent neglect of "texture." The wall passages in such a subject as "The Roman Bath, Cluny Museum, Paris" which would have excited the born painter, have left the thinker as "cold" as a Euclidean plane. The two portraits here make it obvious that Mr. Fry has not that professional skill which, for example, Mr. de László possesses. But there's the rub! To possess that skill and to remain an artist, or not to possess it and to become one—that is the problem.

Mr. Fry's "Scylla" is "significant form," his "Charybdis" is the associative contrast; in addition, however, he has trouble with what one might call the internal navigation of his craft, as shown, for example, in the hands of Mr. Augustine Birrell's portrait.

This somewhat searching criticism of this exhibition is a tribute to Mr. Fry's position as a writer, critic and expert; he has probably in his generation influenced more people than the great John Ruskin himself. There is not on record in the whole long history of art a case of a man, or woman for that matter, equally distinguished as a painter or sculptor and as a writer and critic of these arts. It would have been interesting to find in Mr. Fry the exception that proves the rule; it would also have been impossible for the *bias* which a virtue in the practitioner is a vice in the onlooker.

A P O L L O



HINDU HEAD (BRONZE)  
(See page 125)

*At the Leicester Galleries*

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By Dora Gordine  
Photo: Bernès, Masouteau & Co.



## NOTES OF THE MONTH

### MR. PETER SCOTT AT MESSRS. ACKERMANN'S

Our younger artists are generally of the type that is tremendously interested in Art with a capital "A," and *pari passu*, but entirely apart from it, in the "life" that goes with this "profession" in art schools and studios. It is refreshing, therefore, to come upon young Mr. Peter Scott and his "Oil paintings of Wild Fowl." Mr. Scott is the son of the famous explorer, and I have never encountered amongst young artists a spirit so frank, so entirely lacking in self-consciousness, so wholly and so wholesomely free of æstheticism. In an older man one would admire the courage of his convictions; in a young man it has probably nothing to do with courage; the V.C. is gained by youth as a matter of course rather than of deliberation. I do not suppose Mr. Scott cares "two hoots" about "significant form" or Mr. Nash's "Unit One." What he does care about obviously is such things as "Pintails at Evening Flight," "Two Drake Teal Chasing a Duck," "Pink-footed Geese 'Whiffing,'" "Mallards in a Thunderstorm," "Three Flights at Sunset—Mallards going in, Geese coming out, and Dunlins following the edge of the high tide"—and so on.

I have an enormous respect for this young man, who not only "knows what he likes," but also knows all about it. I could not tell a teal from a wigeon; I have never heard of a "dunlin" before, and barnacle geese convey to me only some vague recollection of an absurd legend as to their origin; but I believe Mr. Scott implicitly—even in respect of his painting; and that, I assure him, is a compliment. I have seen the paintings of many "sporting artists" whose pictures have been and are greatly admired; and I do not believe a single word they say. For one thing: when the ordinary sporting artist paints a bird on the wing he either makes a "pattern" of it "as idle as a painted ship upon a painted ocean," or else he gives one cause to think that he should divide his laurels with his taxidermist. In Mr. Scott's paintings there are obvious "patterns," and "patterns" which have manifestly appealed to him as such *incidentally*; but the subject in its totality is plainly his objective and in the flight of his birds is not only pattern but the force—a muscular activity. You can see the creatures lifting their weight when they are rising, you can see them holding their own against the wind; you can see them letting go their weight; you can understand the subsidiary functions of necks, tails, feet and bodies, their aero-mechanism. No doubt some of the older painters were equally accurate and more detailed in their representation; and they were much more "refined" in their brushwork. Furthermore, Mr. Scott's whole outlook, which involves the depiction of mass and weight, is diametrically opposed to the spiritual tranquillity of Far Eastern painting, with its contempt of the third dimension. Eventually, the young painter will, I imagine, learn to avoid tendencies to the melodramatic in his colour schemes. Nevertheless, when every criticism has been made, there remains the fact that there is energy, life, the noise of the waters, the winds and the flapping of wings; and there is more: the artist clearly loves his subject, and understands not only the aspect and actions of these creatures, but also the instincts or motives that prompt them.

### THE ORDERS OF CHIVALRY AT MESSRS. SPINKS' GALLERIES

At first sight an exhibition of hundreds of tiny strips of ribbed silk would seem to have no connection with the subject to which *Apollo* is devoted—Art. A moment's reflection, however, will show that these ribbons belonging to the "Orders, Decorations and Medals of the World," represent in all probability the very earliest form of art, the earliest expression of the æsthetic sense. Mankind gave distinction, emphasis and ornament to its own bodies long before it thought of architecture, sculpture or pictorial art. No wonder that the majority, more especially amongst Continental peoples, love to wear "decorations."

The *raison d'être* of this exhibition of the Orders of Chivalry at Messrs. Spinks' Galleries is the projected publication of an important work on the subject by Messrs. Ivor Nicholson & Watson, Ltd. This is "An historical and iconographical compilation by Capt. Arthur Jocelyn, who has devoted five years of strenuous labour to his self-imposed task. As a result over 3,500 ribbons have been reproduced in colour in 120 plates, large royal folio, and there are 450 pages of letterpress to each of the four volumes which constitute this truly *magnum opus*. The text will be in English, French, German, Spanish, and the countries dealt with reach from Europe to the Americas, to India, China and even Hawaii. However, for a detailed information as to this enterprise the reader must be referred to the description given in the prospectus by Lieut.-Gen. Sir George Macmunn, K.C.B., K.C.S.I., C.S.I., D.S.O.; it is in itself well worth reading.

Of the exhibition, little can be usefully stated in these pages beyond the fact that some of the ribbons show beautiful combinations of colour, some definitely do not; others, such as the Chinese "Imperial Order of the Double Dragon," have good woven designs; whilst a beautiful red lends emphasis to the great historical interest of the oldest order of all, the "Greek Orthodox Order of the Holy Sepulchre," said to have been founded in A.D. 312. There is, however, one ribbon which appears to me to be the only one worth wearing at the last levee, in the sight of God and man—the ribbon of the Royal Humane Society's medal. It appears to be missing from the collection.

H. F.

### TWO HISTORICAL NECKLACES AT MESSRS. FRANK PARTRIDGE & SONS

By arrangement with Mr. Parish-Watson, of New York, Messrs. Frank Partridge & Sons, 26, King Street, St. James's, were exhibiting from July 14th to the 28th two magnificent necklaces of absorbing interest to lovers of precious stones. The one dating from the first half of the seventeenth century was the Shah Jehan Necklace, consisting of a double strand of 204 emeralds, weighing nearly 390 carats. These gems were collected by the Shah Jehan, builder of the Taj Mahal, and Mogul Emperor of India. The other was a translucent emerald green jade necklace of 30 beads, each hollowed out to an eggshell thickness, period Ch'ien Lung, 1739-1795.



MAX POLLAK—A VIENNESE ETCHER

A number of etchings received at the office of *Apollo* from Max Pollak show this accomplished Viennese artist to be the possessor of a highly cultivated technique, a virtuoso of his craft, who seems to have mastered all its waywardnesses and subtleties. He is equally at home in drypoint, aquatint and pure etching. His subjects are usually what used to be termed "scènes pittoresques," taken from places as far apart as San Francisco, New York, Holland, Italy, France, Carpathia, Dalmatia, and his own city, and they are chosen for the simple but very good reason that they make such admirable pictures; a procedure in the issue not so easy nor so banal as it sounds. The titles: "Korcula, Wharf in Dalmatia," "Dutch Windmill," "Beethoven's Home in Vienna," "Mont St. Michel," "Brooklyn Bridge," "Old Paris Newspaper Stand," "Paris, Basket Shop," "Amalfi" give some idea of their nature and their range. Each of these is extremely well placed upon the copper, and the characteristic beauties of the subjects are revealed with both intelligence and feeling. Several of them are printed in colour, among them the extremely successful "View from Central Park, New York," showing the tall sky-scrapers and bridge beneath snow, "Kahlenbergerdorf in Winter," and one of a most attractive old Paris wine shop "Au Bacchus d'Or." "Fugitives," a dry-point of four huddled Jews, companions in misery, is most sensitively drawn in delicately graded "pluvial" scratches.

H. G. F.

Left: "VIEW FROM CENTRAL PARK, NEW YORK"

Above: "AU BACCHUS D'OR"



"FUGITIVES"

Drypoint by Max Pollak

## NOTES OF THE MONTH

### THE PALIO OF FERRARA

The Palio of Ferrara, which took place on June 4th last, and may be repeated possibly later, was a wonderful mediæval pageant, an appropriate central feature of the Centenario Ariostesco of this summer, held in honour of the famous poet of Ferrara, Lodovico Ariosto. It is actually a revival of the races held in the days of Duke Borso, about 1476, and which I found recorded in his Palace of the Schifanoia; judging from that pictorial record, women as well as men then took part, and the prizes were a piece of cloth of gold, a pig, and (third prize) a fowl.

I was invited by the committee to the Palio of June 4th, and the scene was unforgettable. Preceded by their trumpeters, each Rione, or quarter of the old city, came forward—first the flagbearers, then the mounted men, preceding the *massaro* or consul, then the footmen—all in the splendid dress of the fifteenth century at Ferrara in those great days of the House of Este.



There were no ladies racing now, but boys, followed by men; and then the donkeys, some of whom took an obstinately negative view as to the running; lastly, the horses, ridden barebacked, and here the excitement and enthusiasm reached its very height. After three hours of pageant under the blue skies and hot sun, the winning steed was led to the *Podestà* to be complimented, and really took his victory more quietly than the spectators.

S. B.

### THE LONDON ARTISTS' ASSOCIATION

No one will accuse me of a bias in favour of Mr. William Roberts, since I am, and always have been, frankly opposed to his stove-pipe "robots," a formula which he has adopted ten or more years ago under the influence of Mr. Wyndham Lewis, and consistently applied, thus, in my opinion, spoiling his great talent. However that may be, his pictures, in this exhibition, are the only ones that may rightly be so called. Mr. Roberts gives "value for the money." Those who do not like his ideas need not buy his works; but on the other hand those who do can rest assured that they have bought "the goods," and not merely a token or a voucher for goods to be delivered at the Greek Kalends. In other words, most of the exhibitors in this show have "ideas," and several of them have very good "ideas," but there is a difference between the concept and the execution, a suggestion and a fulfilment. Nor is this necessarily a question of finish. There is such a thing as a craft, and each medium has its proper craftsmanship. Mr. Edward Wolfe's good-sized and, at first sight, striking "Rhododendron Garden," for example, is not a good use of the medium, oil, whilst Mr. Claude Roger's small and unfinished-looking "Still Life" is decidedly good oil painting. It does not go very far, but as far as it goes it is admirable in quality. Mr. Wolfe generally gets mixed up between "drawing" and "painting." By far the most satisfying work is Mr. Douglas Davidson's, and in particular the "Near Nuneham Courtenay." Mr. Davidson has not only a very pleasant "palette" but he also knows how to give his design a climax. Other pictures worth noting are Mr. Robert Medley's "The Glee-singers," Mr. Victor Pasmore's "Still Life," Mr. Du Plessis' "The Bridge," and Mr. Morland Lewis's "Road Menders." H. F.

### OUR FRONTISPIECE

MISS ELIZABETH SINGLETON. BY THOMAS GAINSBOROUGH, R.A.

This exquisite little canvas is an example of Gainsborough's unrivalled subtlety in brushwork. As our reproduction falls little short in dimensions of the original (which measures 13½ in. by 11½ in.) its dexterity and suppleness of handling may be seen here to perfection. Its general tone is of clear silver-green offset with tints of the most delicate rose colour, and it doubtless owes its unimpaired freshness to the fact that it was painted at a single sitting. One may note the wonderful tenuity of the gradations in the flesh tints; the paint, after being swept smoothly over the canvas, has been scraped to a delicate semi-transparency with the palette knife, the silvery half-tones touched in as the planes turn away from the light, along the edges of the cheeks, merging the flesh into the hair and moulding the contour of the chin. Then observe the decisive super-imposed touches with which the features are expressed—in firm, yet feather-light accents reinforcing and bringing into focus the drawing of the eyes and mouth. Also note the almost Chinese freedom of handling in the bonnet and dress. The entire work is a triumph of subtlety in brushwork.

The lady is Miss Elizabeth Singleton, daughter of Colonel Singleton, of Dean's Lease, Dorset, and her picture was painted by Gainsborough in 1769. It was bequeathed to the National Gallery by Mr. George Salting in 1910. H. G. F.



A MUSEUM OF CHINESE HARDSTONE CARVING

It was not possible, in the last issue of *Apollo*, to make more than a bare reference to an exhibition of Far Eastern art on view at Messrs. Charles Nott's gallery in Bury Street, St. James's. I cannot pretend here to do justice to this unique collection in a short review, but I can well believe the claim made for it that it is the most important display on view in Europe of Chinese hardstone carving of the seventeenth, eighteenth and nineteenth centuries. This season has been remarkable for exhibitions of Chinese art, already noticed in these pages, and one cannot escape the feeling that, if they enjoyed the publicity they deserve, these small, but instructive galleries, would be overcrowded with eager visitors.

As things are, however, actors, cinema "stars," cricketers and bathing belles, the privileged classes of to-day, monopolize the attention of the Press. Consequently these exhibitions, though doubtless visited by many art-lovers, are not crowded, as they should be; indeed, I have seen some of them empty!

But what a room is this in Bury Street in which to be alone! So absorbing are these exhibits one needs no other company.

These splendid carvings in jade, coral, lapis-lazuli and crystal, literally speak for themselves—as all great art does—and need no interpreter, but if you be fortunate enough to have Mr. Charles Nott at your side he will add to your enjoyment the kind of knowledge which a work of art does not say for itself.

He knows that you must first get, without his aid, the thrill (to use a sadly abused word) which is very different from, and more enduring, than what you feel when you see a film railway accident, and, having experienced that emotion, which comes not only to the expert (there are few experts in jade) but also to the ordinary visitor, Mr. Nott will tell him those interesting things about this art which he will not learn otherwise. He will point out a very rare translucent emerald green jade screen with an exquisite landscape carved upon it. This object tells its own story, but you will not guess, till Mr. Nott tells you, that there is on the reverse side another equally fine picture which, when seen against the light, will give no hint of the first picture now behind it. I will not refer to the value of this treasure! There is much (probably too much) discussion to-day as to whether certain artists are good modellers or carvers—or both—or neither—but here you shall see works about which there can be no dispute, for they are carved from solid stone, from great masses to sheets of eggshell thinness. Add to all this, exquisite colour natural to the material, but manipulated and managed by the artist with a skill which is amazing.

To feel the extent of this skill, one has but to realize that in this work there is no room for mistakes, as there may be on other art forms. One cannot, as in oil painting, sweep away a bad passage with over painting, or, as in modelling, add something if one has cut away too much. The mental conception and the work of the hand must act together, or the result will be disaster.

T. L. H.



A FINE QUALITY WHITE JADE CARVING OF  
KWAN YIN HOLDING TASSEL. CH'EN LUNG  
PERIOD

At Messrs. Charles Nott's Galleries,  
Bury Street, St. James's



## NOTES OF THE MONTH

### THE NATIONAL ART-COLLECTIONS FUND THE PRINCE OF WALES ATTENDS GENERAL MEETING

The Annual General Meeting of the National Art-Collections Fund was held at the Queen's Hall, on June 28th, under the Presidency of Sir Robert Witt, C.B.E.

H.R.H. the Prince of Wales, K.G., was the principal guest, and a very full attendance of members and their friends appeared to fill the hall to its capacity.

On the platform were the Vice-Chairman, Sir D. Y. Cameron, R.A., Sir William Llewellyn, P.R.A., the Earl of Crawford and Balcarres, the Lord Duveen, Sir Lionel Faudel-Phillips and the Hon. Secretary, Mr. Alec Martin.

In addressing the meeting, the Chairman remarked that it had been found necessary to engage the Queen's Hall to accommodate the number of members desirous of hearing the Prince of Wales speak and to suitably commemorate the fact that it was just thirty years since the formation of the Society in 1903.

"When I look back on those thirty years," he said, "they seem to have passed like the twinkling of an eye. It is as though it was only yesterday that our youthful selves timidly but audaciously made our first bow to the art-loving public. No one knew of us, and few seemed to care. The Museums would have none of us, though we approached them delicately, bearing gifts. Yet we persevered, and the year 1903 closed with our having brought together just 296 members."

From those modest beginnings to a total in 1931 of 12,000, falling only by 2,000 to 10,000 to-day, is an achievement of which the Society may well feel proud.

Among the many works secured by the aid of the Society, the Chairman mentioned: The Collection of Stage drawings by the late Mr. Charles Ricketts, R.A., and the portrait of Margaret, Countess of Salisbury, the last of the Plantagenets to the National Portrait Gallery.

Sir Robert also took occasion to thank the British Antique Dealers' Association for giving the proceeds of their recent Exhibition at Messrs. Christie's, amounting to over £500.

H.R.H. the Prince of Wales then addressed the meeting, saying that he felt he was continuing a family interest in the National Art-Collections Fund, because not only King Edward but the present King and Queen recognized that the objects of the Fund to organize public opinion and to secure works of art of all kinds to enrich the Museums and Galleries of the British Empire are worthy of encouragement and support.

The large audience was, however, especially roused to enthusiasm when the Prince announced, as one of the Trustees of the National Gallery, the purchase for that Gallery of the beautiful Flemish panel called "The Mass of St. Giles," so well remembered as one of the outstanding exhibits at the Flemish Exhibition at Burlington House in 1927. The Prince remarked that since the foundation of this Society thirty years ago, it has been waiting an opportunity of securing this splendid picture for the National Gallery, and that it was present below the platform for inspection by the meeting.

This, with the exception of the election of the Executive Committee, closed the proceedings. T. L. H.

### THE UNITED SOCIETY OF ARTISTS AT THE SUFFOLK STREET GALLERIES

The lack of clear thinking which manifests itself in the change-over from its old title, "The New Society of Artists," to that of "The United Society of Artists"—a "society" is, as such, necessarily "united"—characterizes this group of artists as a whole. By far the majority of exhibitors either do not seem to know what they want or, knowing it, how to get the result. It is not altogether a lack of competence—no one would accuse Mr. Frank O. Salisbury, for instance, of that—though incompetence is far from absent, but rather an uncertainty of aim. As a consequence there are only a few things, especially amongst the pictures, that convey any satisfaction to the spectator. Out of this small number the following may be specially mentioned: Mr. W. G. Thomas's simple "In the Cotswolds," Mr. W. M. Keese's "Siesta in Segovia," Mr. P. H. Bay's "The Village Alto," Mr. Alfred R. Blundell's "The Greek Theatre, Bradfield," and also his "The Black Poplar," Mr. Wynne Murray's "White Rose: a Study," and a very good one, Miss Kathleen Pearson's "The Exmoor Postman," Miss Alice Leisenring's "Poppy" and "Daffodils," Mr. C. H. Lay's "Middleton in Suffolk," and Miss Phyllis E. Fetch's "The Electricians." All these are quite unpretentious, sincere and capable and therefore much to be preferred to more pretentious productions, in which it is the mind rather than the hand that is "tried and found wanting" by the spectator.

The "crafts" side of the exhibition is on the whole more satisfactory seeing that it contains, amongst others, pottery by Mr. Charles Vyse and Miss Acheson; silver work by Mr. Omar Ramsden; and quite a number of acceptable examples of other crafts.

H. F.

### HOTSPUR, LTD., HAZLITT HOUSE

In the heart of Soho stands the house where William Hazlitt spent his closing years. At No. 6, Frith Street, in 1830, he looked out upon London from his windows for the last time, and was buried within a stone's throw in the Churchyard of St. Anne. This fine old house, built in 1690, and now occupied by Messrs. Hotspur, Ltd., still retains its original pine panelled rooms in practically untouched condition, and is a storehouse of early English Furniture, Prints, Fabrics and Bric-à-Brac, arranged with taste and knowledge in an ensemble which conjures up vividly the spacious days of art and literature of that Augustan age. Indeed, there are to be seen examples of the art work of three centuries in these finely panelled rooms. Decoration and furnishing in all styles are undertaken by this firm, who understand Period reproduction as thoroughly as they do the last phase of modernity.

H. G. F.

★ ★ ★

We are informed as we go to press that Mr. Robert Lauder, of 398, Sauchiehall Street, Glasgow, C. 2, has recently received the Royal Warrant by Appointment to His Majesty the King.

## ART IN THE SALEROOM

PICTURES & PRINTS · FURNITURE · PORCELAIN & POTTERY  
SILVER · OBJETS D'ART

BY W. G. MENZIES



GEORGE CALVERT,  
FIRST LORD BALTIMORE

By Daniel Mytens  
*Sold at Messrs. Sotheby's,  
July 26th*

THERE was a refreshing activity in the saleroom during the latter part of June, the competition of American and Continental dealers largely influencing prices. The sales held, too, during the early part of July produced results which indicate that the end of the wave of depression which has had such a disastrous effect on the art trade generally is not far distant, and that better times are ahead.

Two sales of pictures, the Barrymore Collection at Sotheby's, and a miscellaneous sale at Christie's, produced between them just short of £35,000; a miscellaneous sale of furniture, china and art objects realised over £7,000 despite the withdrawal of the most interesting item, the Monymusk Reliquary, at Christie's rooms on June 22nd, following the sale of Lord Hillingdon's silver for £7,621 on the previous day.

To these must be added the sale of the first two portions of the library of the late Lord Rosebery from The Durdans, Epsom, at Sotheby's, which in five days realized the remarkable total of £36,639, a sum far in excess of the most sanguine valuation.

These facts indicate very clearly that when objects of first quality and importance are offered in the London market, collectors, both amateur and professional, eagerly compete to secure them.

### PICTURES

The sale of pictures and drawings held at Sotheby's rooms on June 14th calls for little comment, the items offered being

for the most part of small importance. One picture, however, attained £630, this being a portrait of a gentleman and his wife, 20 in. by 17 in., given in the catalogue to Gerard Terborch, and exhibited at the Exhibition of Dutch Art at the Royal Academy in 1929. In a note in the latter catalogue it was stated that this picture was considered by most of the authorities on Dutch Art as the work of Terborch's pupil, Caspar Netscher.

A rather feeble portrait of Lady Caroline Howard, 24½ in. by 19 in., by Sir Wm. Beechey, possibly the one which, according to the artist's account book, was painted in 1789, "Miss Howard, small," sold well at £290, while a portrait believed to be of Mr. Spottiswoode, 50 in. by 40 in. and catalogued as by Sir Henry Raeburn, made £320. Another portrait of an old man, 30 in. by 25 in., given to the same artist, realized £220.

On the 15th at the same rooms the Mezley Collection of miniatures and piqué was sold, but its importance is indicated by the fact that no more than £959 18s. was obtained for the 187 lots. The highest price in the sale was £33 given for a large miniature of a lady by Cornelius van Poelemburgh, 5 in. oval.

The sale of the collections of pictures by old masters from Marbury Hall, Northwich, Cheshire, the seat of the late Lord Barrymore, at Sotheby's, on June 21st, must have proved satisfactory to all concerned, the very fine total of £15,000 being realized.

The outstanding item was the set of six sketches by Rubens illustrating incidents in the Life of Achilles, which were painted by

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the artist as models for tapestry for either Charles I or Philip IV. The complete series consisting of eight subjects was originally in the collection of Rubens' father-in-law, Daniel Fourment, who died in 1643. About 150 years later they appeared in the Greville sale, realizing no more than £38 17s. It was then, no doubt, that the Hon. John Barry, who was mainly responsible for the formation of the Marbury Hall Collection, acquired six of them. At Sotheby's it was soon apparent that foreign dealers were present, determined to secure these interesting examples of Rubens' work, a Dutch dealer having the final call at £9,200.

Among the Italian paintings, the most notable proved to be a half-length of the Virgin nursing the Child, 21½ in. by 15½ in., by Mantegna, £1,950, which was exhibited at the National Loan Exhibition at the Grafton Galleries in 1909. Another interesting Italian work was "The Virgin and Child with St. John and a female donor," by Boltraffio, 51½ in. by 48 in., which made £720, while there must also be mentioned "The Wine Harvest," by Bassano, 52 in. by 42 in., £240; "Rustic Figures in a Landscape," 52 in. by 42 in., by the same, £310; "St. Roch Standing in Prayer," 50 in. by 26 in., by Don Bartolommeo della Gatta, £315; "The Sacrifice of Iphigenia," 18½ in. by 26½ in., by Giovanni Battista Tiepolo, £390; and "Abraham Circumcizing His Household," also of the Tiepolo school, £270.

Just under £20,000 was obtained for a collection of 151 pictures by old masters from various sources at Christie's rooms on June 23rd. The outstanding item was a delightful little landscape by that ill-starred genius Meindert Hobbema. Painted on panel and measuring 20½ in. by 26½ in., this picture, one of several the property of Colonel Sir Robert Williams, Bart., realized £3,255. In 1813 at the sale of the Muijman Collection in Amsterdam, it made no more than £189.

From the same source came three works by Jacob van Ruisdael, all of which are recorded in Dr. Hofstede de Groot's catalogue.

A hilly landscape with waterfall, signed, 39 in. by 34 in., made £483; a landscape with a clump of trees, signed with monogram, 20½ in. by 26½ in., £924; and a woody river scene, also signed with monogram, 15 in. by 21 in., £388 10s. The Hobbema and the second Ruisdael landscape were illustrated on p. 64 of our last issue. One other item from this property must be recorded, a fountain near Venice, 7½ in. by 6 in., by Francesco Guardi, which realised £159 10s.

The sale opened with a few pictures from an anonymous source, amongst them being a portrait of Thomas, Lord Binning, 29 in. by 24½ in., by J. Hoppner, £336; John James, first Marquess of Abercorn, 29 in. by 24 in., by George Romney, £178 10s.; and an interesting work by L. Rysbrack, ladies and gentlemen playing musical instruments, 62 in. by 57 in., framed as an overmantel, £73 10s.

These were followed by a number of pictures sold by direction of Miss Molineux Montgomerie, which included two wings of a triptych, attributed to Van Eyck, "St. Catherine and the Magdalen," 32½ in. by 11 in., £304 10s.; portrait of George Montgomerie, by Thos. Gainsborough, 49½ in. by 39½ in., £105; another portrait of an unnamed gentleman, by the same, 29 in. by 24 in., £283 10s.; and another portrait of George Montgomerie, also by Gainsborough, 29 in. by 24 in., £189. A portrait of Mary, third wife of Henry Earl of Pembroke, by Marc Gheeraedts, 79 in. by 42 in., made £441; the companion portrait of the Earl realized £315, and £420 was given for a painting by G. H. Harlow, portraits of Mrs. Sumner and Miss Lydia Montgomerie, 35½ in. by 27½ in.

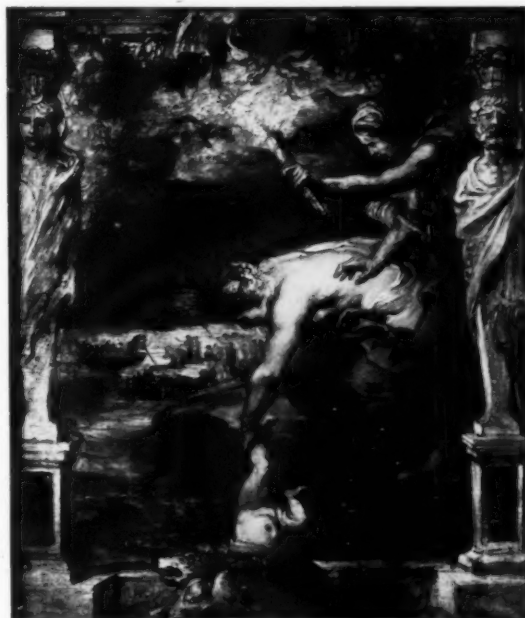
Mention, too, must be made of a delightful work by G. Vincent, a view of Beachy Head from Pevensey, 57½ in. by 92 in., which fell to a bid of £315.

Four works, the property of Lord Saye and Sele, removed from Broughton Castle, Banbury, were then offered. Francis Cotes' portrait of the tenth Lord, in scarlet military coat, 29½ in. by 24½ in., illustrated on p. 60 of our last number, made £630; the same sum was given for Gainsborough's portrait of Lady Saye and Sele, 27½ in. by 24½ in.; and £105 for a portrait of Colonel Ashe, 29½ in. by 24 in., by J. S. Copley.

Then followed a number of paintings, sold by order of the Lady Elinor Denison and her co-trustees, from Ossington Hall, Newark-on-Trent, most of which sold remarkably well. The most important work was a portrait of a divine, by Tintoretto, 24 in. by 19½ in., which, after some protracted bidding, realised £1,575. This was followed by a painting of St. Justa, a patron saint of Seville, by Francesco Zurbaran, 68½ in. by 41 in., which was bought by Dr. Bodkin for the National Gallery of Ireland, Dublin, for £756. At the sale of the collection of King Louis Philippe this picture made no more than £80. Another work

from the same collection, Charles II of Spain when twelve years of age, by Juan Carreño di Miranda, made £252, as against a previous auction price of £95.

Several other works still remain to be mentioned, amongst them a fine example of the work of the rapidly-appreciating Salomon van Ruisdael, "The Ferry Boat," 20 in. by 33 in., signed and dated 1643, £945; a small full-length portrait of Queen Charlotte, by Gainsborough, 26½ in. by 16½ in., £651; a view of Rhenan, by Jan van Goyen, 1644, 25 in. by 36½ in., £210; the Doge's Palace, Venice, by Francesco Guardi, 46½ in. by 65½ in., £210; flowers in a sculptured vase, by Rachel Ruysch, 30½ in. by 24 in., £262 10s.; and "The Rape of Proserpine,"



ACHILLES DIPPED IN THE STYX BY THETIS

By Peter Paul Rubens

Barrymore Collection

Messrs. Sotheby's, June 21st

25½ in. by 37 in., by Titian, £273. This last work, which was originally in the Orleans Gallery, realized £409 10s. when it appeared in the sale of the Coesvelt collection in 1836.

Other items from various sources which should also be mentioned, are portrait of Lady Cornwall, by Sir Joshua Reynolds, 50 in. by 40 in., £1,050; Miss Andrewes, by George Romney, 29½ in. by 24½ in., £147; the Hon. Mrs. Aldworth, by Kneller, 29 in. by 24 in., £115 10s.; General Stibbert and his Staff, by J. Zoffany, 46 in. by 63 in., £346 10s.; and the Hon. Basil Cochrane, 92 in. by 55½ in., by G. Stuart £131 5s.

The small but choice collection of water-colour drawings from the collection of Mr. Victor Rienaeker, sold well at Sotheby's on June 28th, the twenty-two items, all of which were of exceptionally high quality, producing the very satisfactory total of £1,306.

Given in the order of the catalogue the chief items were J. R. Cozens, Lodore Waterfall, Westmorland, 14½ in. by 20 in., £95; Isola Bella, Lago Maggiore, 14½ in. by 20½ in., £155; A. V. Copley Fielding, lake scene, early morning, signed and dated 1834, 12½ in. by 16½ in., £95; Thomas Girtin, view of Jedburgh, 9½ in. by 20½ in., £175; and Weymouth, 11½ in. by 19½ in., £105; Thomas Hearne, Edinburgh from Arthur's Seat 1778, 14 in. by 20 in., £90; and Peter De Wint, Bolton Abbey, 18½ in. by 29½ in., £92.

A collection of English water-colour drawings, the property of the late Mr. Justice McCordie, was also offered, but the 123 lots produced no more than £1,036. Only one item calls for record, a vignette, by Turner of Vincennes, with the execution



of the Duc d'Enghien in the foreground, 3½ in. by 3½ in., from the John Heugh collection, which made £42.

The chief features in a sale of modern pictures and drawings, from various sources, totalling just under £6,000, at Christie's, on June 30th, were a number of paintings by Augustus John, sold by the executors of the late Sir James Murray, and some fifteen works by Richard Sickert. All the paintings by John sold well, the five totalling £2,136. They were "The Red Feather," 12½ in. by 15½ in., £525; "The Yellow Kerchief," 19½ in. by 11½ in., £441; "The Archer," 20½ in. by 13½ in., £420; "A Summer Noon," 15½ in. by 11½ in., £378; and "Reverie: The Tired Climber," 15½ in. by 12½ in., £372. Most of the works by Sickert made £20 or less, but "The Hanging Gardens of Islington," 23½ in. by 19½ in., was bid up to £204 15s.; "La Blessé," 24 in. by 29 in., made £73 10s.; and "A Venetian Woman," 18 in. by 14 in., £52 10s.

Works by other artists included two portraits of a boy and a girl, by Henry Morland, each 15 in. by 13 in., £273; "On the Lagoons," 12½ in. by 17½ in., by Felix Ziem, £110 5s.; and "The Nosegay," by Ford Madox Brown, 18½ in. by 12½ in., £81 18s.

#### FURNITURE AND OBJECTS OF ART

Christie's most important sale of furniture and objects of art during June, held on the 22nd, was robbed of much of its interest by the eleventh-hour withdrawal of the famous Monymusk Reliquary, which was fully described and illustrated in our last number.

On the evening before the sale this unique object was found to be entailed, and certain sanctions being necessary before a sale could be completed, Messrs. Christie's, acting on instructions, withdrew the lot from the sale. Nevertheless, the remainder of the lots catalogued were put up and the very satisfactory total of £7,031 was realized.

Early in the sale a fine set of eight Beauvais tapestry panels in the manner of Berain, mounted as a four-leaf screen, 6 ft. 4 in. by 7 ft. 10 in., was put up, but though it was bid up to 1,480 gs. it failed to reach the reserve and was bought.

Satisfactory sales, however, were made of some fine pieces the property of Lady Elinor Denison, especially notable being a pair of Louis XV encoignures, 32 in. wide, stamped P. Roussel, which made £567. P. Roussel was one of the leading *maitre-ebéniste* of his day, and worked on occasion with the more famous J. H. Reisener. Other items in this section included a charming Louis XVI *bonheur de jour*, 23½ in. wide, by F. Dester, which made £210; a Sheraton satinwood bookcase, 7 ft. 2 in. high, 31 in. wide, £126; and a pair of Chippendale mirrors in frames, pierced and curved with C-scrolls, acorn branches and wave ornament, 5 ft. 6 in. high, 3 ft. wide, £194 5s. Another pair, rather smaller, measuring 4 ft. 6 in. by 2 ft. 10 in., made £90 6s.

Several other fine pieces of Chippendale from various sources found ready buyers, amongst them being a side table with serpentine front and lattice-work frieze, 5 ft. 3 in. wide, of about 1750, £283 10s.; a mahogany cabinet, decorated with formal fret ornament, 8 ft. 7 in. by 4 ft. 6 in., circa 1755, £294; and a set of eight chairs with stuffed seats and backs, with cabriole legs of French type, circa 1755, £157 10s.

A few Adam pieces were also sold, amongst them being a mantelpiece finely inlaid in the manner of Bossi, with coloured marbles on a white ground, 4 ft. 9 in. by 6 ft., which made £220; and a winged bookcase, the doors carved with the characteristic husks, rosettes and foliage, 7 ft. 10 in. wide, for which £88 4s. was given.

Only two Sheraton pieces call for notice, these being a satinwood bookcase, the cornice arched and painted with a festoon of roses, 7 ft. 2 in. by 31 in., £126; and a mahogany cabinet with mirrored doors, the semi-circular pediment with fan ornament, the cornice, angles and borders with husk festoons and pilasters, 34 in. wide, £141 15s. At the end of the sale a pair of seventeenth century Brussels tapestry panels, woven with classical subjects, 4 ft. by 4 ft. 4 in., realized £105.

Very few items call for notice in the same firm's sale, held on June 1st, the total for the afternoon amounting to only £2,800.

The chief lot in the sale proved to be an Hepplewhite mahogany wing show cabinet carved with foliage and pendant husks, and supported on square tapering legs, the angle brackets carved with C-scrolls and lattice work, 7 ft. 6 in. by 5 ft. 4 in., which made £173 5s.; while 62 gs. was given for a William and Mary marquetry cabinet inlaid with flowering branches and birds enclosed in oval and shaped panels in walnut borders, 3 ft. 7 in. wide.

Mention, too, must be made of a thirteenth century French bronze aquamanile in the form of a lion, 11 in. high, from the Hope Heirlooms, which realized 125 gs.

There was one outstanding lot in Sotheby's sale of furniture and art objects, held on June 23rd, this being a fine panel of mediæval tapestry, 12 ft. 3 in. by 3 ft. 3 in., which made £1,200. This panel, which is of fifteenth century Hessian or Thuringian origin, is in six compartments, representing the Prophet Balaam and five scenes from the Nativity of Christ and the Legend of the Magi. The tapestry is described at length by Betty Kurth, *Die deutschen Bildteppiche des Mittelalters*, Vienna, 1926, being made the subject of several plates, one being in colours.



ST. JUSTA

By Francesco Zurbaran

Bought by Dr. Bodkin at Messrs. Christie's, June 23rd

It was exhibited at Brunn in 1899, and at Dresden in 1906.

There was another interesting textile item offered at the same rooms on June 29th, consisting of an Elizabethan needlework valance worked in *petit point*, with a series of different figure subjects showing the costumes of the period to exceptional advantage. Measuring about 11 ft. long by 16½ in. wide, it realized £125. This valance was discovered on an old settee beneath three coverings of later brocade. The settee was of the period of William and Mary, and the valance had been cut to fit its shape. Its condition, however, for the most part is perfect, and could no doubt be very simply put together.

The sale of the fine collection of English furniture, mainly of the latter part of the eighteenth century, formed over a period of forty years by the late Mr. Frederick Behrens, attracted a



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considerable gathering, private collectors entering into successful competition with the members of the art trade. As a result, the bidding was spirited throughout the afternoon, though the total realized, £4,962, we believe hardly came up to expectations.

Mr. Behrens was especially proud of a pair of Adam torchères which he bought for £280 some years back at Hinton St. George, the Somerset seat of the Earl Poulett. Of obelisk form and veneered with boxwood on pine, they were especially fine examples of the famous brothers' most characteristic style, and the bidding for them did not cease until £630 was reached.

The Hepplewhite furniture was, however, the chief feature, amongst the better pieces by this most popular maker being a set of seven mahogany chairs, *circa* 1790, with slightly arched tops, the splats composed of four moulded rails expanding above and below, and with square fluted legs, £231; a cheval fire screen, 3 ft. 4 in. high, *circa* 1780, the frame carved with pearl beading and supported on cabriole legs with club feet, £131 5s.; a tripod table, 28 in. high, *circa* 1785, the edge carved with formal leafage and the scroll legs decorated with pearl beading, £120 15s.; a sideboard, 5 ft. 10 in. wide, *circa* 1785, bowed in the centre and finely veneered with figured wood, supported on six square tapering legs (illustrated on page 62 of our last number), £304 10s.; a pair of tables, *circa* 1780, with triangular tops with fall-down flaps at the backs, resting on draw-out legs, which are cylindrically fluted, £220 10s.; a pair of chairs with oval backs and fluted legs, *circa* 1775, £79 16s.; a window seat the end supports fluted and slightly scrolled, 37 in. wide, *circa* 1780, £73 10s.; and a mahogany settee, 6 ft. 8 in. wide, *circa* 1780, the scrolled arms, back and shaped seat stuffed, the frame supported on square legs of slightly cabriole form, fluted and curved, £75 12s.

Among the Sheraton pieces first place must be given to a grandmother clock, 5 ft. 7 in. high, *circa* 1770, with a chiming movement by John Monkhouse, London, which sold for £262. The slender mahogany case with arched and moulded hood, and the door and base panel veneered with finely figured wood enclosed in moulded borders. By the same maker was a winged bookcase, 8 ft. 7 in. by 7 ft. 10 in., the upper door frames overlaid with gilt-pearl bead ornament, and the lower doors veneered with ovals of satinwood in various wood borders. For this piece, which dated about 1790, £162 10s. was given; while £102 18s. was paid for a Sheraton mahogany dumb-waiter 4 ft. 9 in. high, *circa* 1795, the two octagonal tiers, surrounded by pierced brass galleries, supported on a fluted column stem issuing from an octagonal cellarette carved with reeding and gadrooning. Lions' masks suspend vine stems above the reeded legs, which continue into a triangular plinth with three brass dolphin's-head feet.

Finally, there must be recorded a Chippendale mahogany writing chair, 1740, with semi-circular back carved at the top with wave ornament and pendant husks, the vase shape splats pierced with trellis, scrolls and foliage, supported in the front with a cabriole leg carved on the knee and terminating in a claw and ball foot, the remaining legs of cylindrical form with club feet, which realized £105; a rectangular card table with folding top by the same maker, 37 in. wide, 1760, the frieze deeply carved with formal key pattern, supported on cabriole legs with moulded scroll toes, £131 5s.; a Queen Anne five-leaf needlework screen, 5 ft. 9 in. high, £210; and a George I wing armchair, *circa* 1725, the back, wings, scroll arms and seat stuffed and covered in needlework worked in *petit point*, the seat frame supported on cabriole legs with club feet.

On June 20th to 22nd Messrs. Knight, Frank & Rutley, by direction of Capt. Richard Wyndham, sold the contents of his Wiltshire residence "Clouds." The following prices were realized:—

A Morris verdure tapestry, 7 ft. by 15½ ft., 150 gs.; a pair of Hepplewhite carved mahogany chairs, 28 gs.; a painting by Pordenone, the "Madonna and Child with St. Mary and St. Joseph," 100 gs.; a set of six Sheraton mahogany lyre-back chairs, 26 gs.; a Queen Anne black and gold lacquer cabinet decorated in the Chinese manner, 32 gs.; and a Hepplewhite mahogany four post bedstead, 30 gs.

### OLD SILVER

The sale of Lord Hillingdon's collection of Old English and foreign silver plate proved to be the outstanding silver sale during June, a total of £7,621 18s. 1d. being obtained for the 169 lots. Throughout the sale prices maintained a high average, and it is evident that though heavier pieces may have declined somewhat in value, late seventeenth- and early eighteenth-century pieces still have a large following.

The first price of note was attained by a fine pair of square waiters, 8½ in. square, by Paul Lamerie, 1728, bearing the Walpole arms and having on the back the inscription "Bought at Strawberry Hill, 1842, by Charles Mills, Esq." This pair of waiters, which weighed 52 oz. 16 dwts., made £264 at 100s. an ounce. There was, too, keen bidding for a pair of George I andirons, 26 in. high, by Lewis Mettayer, 1715, which made £440; but no more than £150 could be obtained for another pair of the Charles II period measuring 18½ in.

Among the foreign pieces chief interest centred in a German parcel-gilt cup and cover, 14½ in. high, by Jörg Ullrich, Nürnberg, *circa* 1540, weight 31 oz. 16 dwts., which from an opening bid of £50 was bid up to £780. Other items worthy of record are a pair of George I double-lipped sauce boats, by Augustus Courtauld, 1725, 38 oz. 8 dwts., £163 4s., at 85s. an ounce; a set of three silver-gilt casters, by Peter Archambo, 1735, 8½ in. by 6 in. high, 50 oz. 14 dwts., £172 7s. 7d., at 68s. an ounce; a silver-gilt caster similar, 8½ in. high, by William Burwash and Richard Sibley, 1807, 23 oz. 12 dwts., £17 19s. 8d., at 66s. an ounce; a George II two-handled silver-gilt cup and cover, 14½ in. high, by John Edwards, 1727, the strapwork on cover and cup added at a later date, 113 oz. 5 dwts., £209 10s. 3d., at 37s. an ounce; a George I spherical tea kettle with stand and lamp, by Edward Peacock, 1725, 43 oz. 15 dwts., £262 10s., at 120s. an ounce; another, 1718, maker's mark N. E. in script, 85 oz. 10 dwts., £213 15s., at 50s. an ounce; and a pair of table candlesticks, 8½ in. high, by Charles Kandler, 1730, 61 oz. 10 dwts., £129 3s., at 42s. an ounce.

Of the items sold must be noted four silver-gilt table candlesticks, 9½ in. high, by John Le Sage, 1732, weight of one 34 oz. 4 dwts., £105; a pair of cruets for oil and vinegar, by Paul Lamerie, 1747, £165; and a Waterman's Badge of the East India Company embossed with the arms of the company, 14 oz. 13 dwts., 1763, £120. This badge was sold by order of the Secretary of State for India in 1858, and then acquired by Mr. Charles Mills.

The sale at Christie's on June 28th, though less in total—the day's sale produced £6,269—was of greater interest owing to the inclusion of several especially rare pieces.

Over fifty of the lots were sold by order of the administrator of the late Earl of Egmont, and these contributed over £2,500 to the day's total.

First in artistic importance was a particularly fine James I silver-gilt wine cup presented by the Princess Elizabeth, afterwards Landgravine of Hesse-Homburg, to Charles George Lord Arden for the use of his chapel at Nork, 8 in. high, 1617, 6 oz. 14 dwts., which, at 1,020s. an ounce, made £341 14s.

Other items in this property were six spoon-shaped salt cellars by David Hennell, 1756, 36 oz. 18 dwts., £121 15s. 5d., at 66s. an ounce; a pair of George II plain sauce boats by John Chapman, 1736, 20 oz., £44, at 44s. an ounce; a George I shaped oblong snuffer tray by Paul Lamerie, 1725, 11 oz. 11 dwts., £45 0s. 11d., at 78s. an ounce; a set of three George I casters of pear shape, by the same, 45 oz. 7 dwts., £226 15s., at 100s. an ounce; and a William and Mary silver-gilt rosewater ewer of helmet shape, 1693, by David Willaume or David Williams (see Jackson, 1920, p. 134), 46 oz. 6 dwts., £173 13s. 6d., at 75s. an ounce.

Of a service of plate extending to over 3,200 ozs., the chief items were twenty-four dinner plates, 1801 and 1809, 416 oz. 15 dwts., £140 13s. 1d., at 6s. 9d. an ounce; and sixty circular dinner plates by Septimus and James Crespell, 1764, 1,047 oz., £405 14s. 3d., at 7s. 9d. an ounce.

Two from a number of lots sold by the order of Lady Elinor Denison must be mentioned. Sixty dinner plates, engraved with the Denison crest, 1,137 oz. 14 dwts., totalled £199 2s., at 3s. 6d. an ounce; and a circular salver, 21 in. diameter, by William Cripps, 1755, 129 oz., made £119 6s. 6d., at 18s. 6d. an ounce.

An important lot, the property of Capt. H. C. C. Morley, was a Queen Anne gold racing cup and cover by Lewis Mettayer, the maker of the Behtell racing cup, sold at the same rooms in 1926 for £5,000.

The Morley cup was about half the weight of the latter, weighing 25 oz. 17 dwts., and under present circumstances must be considered to have sold well in realizing £1,473 4s., at 1,140s. an ounce. From the same source came a set of three George I plain casters by Samuel Welder, 1720, 20 oz. 16 dwts., £72 16s., at 70s. an ounce; and a William and Mary two-handled porringer and cover, 1690, 28 oz., £95 4s., at 68s. an ounce.

Mention, too, must be made of a James I spice box, 1617, 7 oz. 16 dwts., which, at 360s. an ounce, realized £140 8s.

The sale held at Christie's on July 5th was of comparatively minor importance, but a few prices must be recorded. These include four octagonal trencher salt-cellars, by Edward Wood, 1727, 7 oz. 16 dwts., £39, at 100s. an ounce; a plain octagonal dredger, probably 1729, 2 oz. 6 dwts., £34 10s., at 300s. an ounce; a cylindrical dredger, 1726, 2 oz. 7 dwts., £11 11s. 3d., at 95s. an ounce; a small plain cylindrical coffee pot, by John Fossey, 1735, 12 oz., £60, at 100s. an ounce; a Charles II plain

paid for a set of four rare Charles II combined spoons and forks, which at this price totalled £99. Sets of these combined spoons and forks—spoon-forks as they are sometimes called—are of extreme rarity, while even single specimens are uncommon. No reference is made to them in Jackson's "History of English Plate." Another interesting lot was an Elizabethan stoneware jug with silver-gilt mounts, 1568, which made £160.

There should also be recorded a Charles II Hull caster, 1670, probably by Edward Mangie, 6 in. high, 6 oz. 2 dwts., £27 9s., at 90s. an ounce; a James I tall beaker, 1615, 6 in. high, 8 oz. 10 dwts., £131 12s., at 310s. an ounce; a set of eleven Queen Anne three-prong dessert forks, 1712, 10 oz. 6 dwts., £56 14s., at 105s. an ounce; a William III strawberry dish, 1697, 6 oz. 8 dwts., £36 16s., at 115s. an ounce; a Charles II tumbler cup, 1683, 2 oz., £18 10s., at 185s. an ounce; and a pair of Charles II small porringers, 1668, 2 oz. 14 dwts., £20 5s., at 157s. an ounce.

#### POTTERY AND PORCELAIN

Surprisingly little pottery and porcelain of the first importance has appeared in the saleroom this season, and that sold during June was for the most part of quite an ordinary character.

At Christie's on June 1st a pair of famille rose Ch'ien Lung plates enamelled with a princess and her attendants, 15½ in. diameter, made 100 gs., being the only price worthy of mention.

Better prices were, however, realized at the sale held by the same firm on June 22nd. A Nantgarw dessert service of forty-three pieces, the borders modelled with foliation in slight relief and gilt with flower stems and ribbon ties with flower sprays in the centre, making £152 5s. The majority of the pieces in this service, which was the property of the Countess of Northbrook, bear the impressed mark.

From the same source came a pair of Sèvres vases and covers painted with pastoral scenes, 9½ in. high, the mark two L's enclosing a D in blue enamel for 1756, which made £39 18s.; and a Sèvres jardinière and a pair of jardinières, each of which made £50 8s. The first, painted by Viellard, bears the mark for 1757; while the pair, with painting by Castel and gilding by Vincent, are dated 1779.

Among some items the property of Lady Elinor Denison must be recorded a pair of Chinese porcelain figures of hawks 23 in. high on struts 13½ in. high, Ch'ien Lung, £246 15s.

The sale of the Quennell Collection of Chinese famille rose and famille verte and armorial porcelain at Sotheby's on June 22nd, full details of which were given in our last number, produced a total of £1,546, the highest price amongst the former being £60 given for a pair of deep rose-water dishes, Yung Cheng, 16 in., with the arms of Best impaling King. Taken in the order of the catalogue the following should be recorded:

**FAMILLE ROSE DECORATION.**—Pair of 9-in. Yung Cheng plates, £24; pair of 15½-in. Yung Cheng dishes, £25; and a large Imperial vase, 24½ in., £24.

**FAMILLE VERTE DECORATION.**—Garniture of two slender oviform vases and a cylindrical beaker, 9 in., K'ang Hsi, £40, and a pair of circular stands, 7 in. diameter, decorated with harlequin ornament, £33.

**ARMORIAL PORCELAIN.**—Pair of large K'ang Hsi dishes, 15½ in., with the Frederick arms and crest, £45; large K'ang Hsi charger, 17 in., with the arms of Frederick impaling Narescoe, £30; the Luxembourg charger, 18½ in., K'ang Hsi restored, £21; a charger, 17 in., K'ang Hsi, made for Sir Thomas Trevor, £65; a pair of yellow-bordered Yung Cheng plates, 8½ in., with the Mathew arms, £60; a pair of dishes, 13½ in., with the Pulteney arms, £30; a pair of hexagonal plates with the Stephenson arms, 9½ in., £38; and a large dish, 15 in., evidently a marriage dish to commemorate the union of two Dutch families, Cornelius Schippers and Judich Bartholomessen, early Ch'ien Lung, £50.

There was one outstanding piece in a sale held at Sotheby's on June 23rd. This was a very rare Ralph Wood equestrian group of the Duke of Cumberland attired as a Roman Emperor, which made £410.

According to the catalogue only two other specimens are recorded in the Frank Partridge Collection and the Captain R. V. Price Collection, both illustrated in colour in the frontispiece of the respective catalogues. Though called the Duke of Cumberland, the figure may well be meant to represent William III.

Two lots sold at the same rooms on the 29th also call for notice, a Ch'ien Lung dinner service of tobacco leaf design, 127 pieces, £142, and a pair of K'ang Hsi triple gourd-shaped



JAMES I SILVER-GILT WINE CUP

Messrs. Christie's, June 28th

cupping bowl, 1685, 3 oz., £10 10s., at 130s. an ounce; a George I plain octagonal coffee pot, by J. Elston, Exeter, 1716, 30 oz., £102, at 68s. an ounce; a Queen Anne plain tazza 8 in. diameter, by William Gamble, 1708, 9 oz. 12 dwts., £24 19s. 2d., at 72s. an ounce; and a Queen Anne plain oblong tea caddy, by Thomas Parr, 1708, 4 oz. 12 dwts., £15 12s. 9d., at 68s.

A number of excellent prices were made at a silver sale held at Sotheby's on July 6th. Chief of these was the 900s. an ounce

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SECOND LORD BALTIMORE

By Gerard Soest

*(at Messrs. Sotheby's, July 26th)*



vases covered with a brilliant green glaze and decorated with scrolling peonies in white, £410.

In the sale of the Behrens' Collection at Christie's on July 6th, a K'ang Hsi apple-green jar, 5 in. high, made £69 6s., and £50 8s. was paid for a K'ang Hsi famille verte bowl 11 in. high.

#### ARMS AND ARMOUR

Those who could recall the sales of the Whawell, Londesborough and Pembroke collections of arms and armour—one suit in the latter sale realized £25,000—must have been disappointed with the result of the sale of arms and armour, mainly the property of Lord Brougham and Vaux, which was held at Christie's on June 29th, the afternoon's total amounting to under £3,000.

The highest price in the sale was £892 10s. given by a Berlin dealer for a fifteenth-century suit in the style termed as late Gothic, circa 1480, and probably Augsburg manufacture. Another suit, the property of Mr. Lindsay Hammond, Italian (Pisan) mid-sixteenth century, though in perfect condition and without any signs of restoration, made only £336; while another cheap lot was a Savoyard armet, probably Milanese workmanship of about 1540, which fell to a bid of £92 8s. Three other armets made sums ranging between £50 and £60, a fine circular shield or "rondache," North Italian mid-sixteenth century, went for no more than £67 4s., and an Italian (Venetian) salad stamped with a Milanese armourer's mark twice repeated sold for £54 12s.

#### MUSICAL INSTRUMENTS

At a sale of musical instruments totalling £2,925, held at Messrs. Puttick & Simpson's on June 29th, the highest price bid was £1,250 for a fine violin by Joseph Guarnerius with Hart & Son's guarantee, but it is understood that it did not reach the reserve. Among the instruments sold were a violin by Laurentius Storioni, Cremona, 1789, £95; one by Antonio Gragnani, 1786, £110; another by C. A. Testore, Milan, 1733, £110; a fine example by Gio Cappa, Saluzzo, 1683, £140; and a fine violin by Tomasso Balestrieri, Mantua, 1756, £180.

#### FOREIGN SALES

The sale of old master engravings from the collections of Lord Northwick, Augustus II of Saxony and others, held by Messrs. C. G. Boerner, Leipzig, at the end of May, attracted a large gathering of collectors and dealers from all over Europe, a total of nearly £15,000 being realized. Despite present economic conditions prices throughout maintained a remarkably high level, several items passing the £500 mark. This was of course, partly due to the general fine condition of most of the items offered.

The following are among the more important prices realized: "Christ taken Prisoner," by an anonymous master of the fifteenth century, £115; "The Palefrenier," by Hans Baldung, £120; "The Sacrifice," by Jacops di Barbari, the large plate, £82 10s.; "Adam and Eve," by Dürer, £400; "St. Eustace," by Dürer, £380; "St. Sebastian," by Jean Duvet, £105; "Justus Sustermane," by Van Dyck, £115; "St. Christopher," by the master H. L. (Hans Leinberger), £145; "The Dance of Salome," by Israel van Meckenhem, £180; "The Letter M," by the master E. S., £380; "The Letter V," by the master E. S., £120; "The Apostle Peter," by the master F. V. B., £62 10s.; "The Apostle Andrew," by the master F. V. B., £77 10s.; "Hercules," by the master J. F. T., £92 10s.; "Adam and Eve," by the master P. M., £400; "Woman Bathing," by the master P. M., £750; "The Adoration," by the master of the Weibermacht, £310; "Men Fighting," by Pollajuolo, £210; "St. George," by Schongauer, £180; "The Virgin Standing," by Schongauer, £700; and the following by Rembrandt: "Abraham's Sacrifice," £55; "The Good Samaritan," £52 10s.; "The Three Trees," £575; landscape with obelisk, £90; "The Windmill," £62 10s.

At a sale of engravings, manuscripts and printed books held at Zurich on May 26th by Messrs. Hoepli, of Milan, the chief prices were: Rousseau's MS. of "La Nouvelle Heloise," £1,284; French fifteenth century "Book of Hours," £220; and Plutarch's "Lives, Venice, 1748," £92. Of the engravings mention must be made of Dürer's "Holy Family," Barwech, No. 44, £45; "The Virgin with the Monkey," £35; "Hercules," £38; and "The Sea Monster," £40; while Rembrandt's etching "The Lion Hunt," made £20.

A total of £812,305 was realized by the sixty-six sales which were conducted at the American Art Association Anderson

Galleries (N.Y.C.) in the season which has just drawn to an end. The first session of the first of the 128 sessions occurred on September 27th (1932), the last session of the last sale on May 25th (1933). Paintings brought £217,435; literary property—books, manuscripts and autograph material—£90,000; prints £12,307; and coins £5,384. Furniture, tapestries, rugs, silver, sculpture, porcelains and other art objects and valuable property realized £487,179.

The highest total reached by any one collection was nearly £90,000, brought by that of the late Alfred H. Mulliken, of Chicago, Illinois, and New Canaan, Conn., a private collector who had brought together an impressive number of distinguished seventeenth and eighteenth century portraits by British and French painters, fine furniture, including notable antique English furniture, rare clocks, silver, porcelains and other art objects, which appeared together in one catalogue. The Springfield Museum of Fine Arts, founded by Mr. and Mrs. James Philip Gray, acquired several pictures from this collection, among them "The Hon. Mrs. Hamilton," by Gainsborough; "Lieut.-Gen. Sir Archibald Campbell, K.B.," by Romney; and "Mrs. Fortnum," by Francis Cotes.

The purchase by the Museum in this sale was not a single instance. Among the museums and public institutions which took advantage of the opportunity afforded by conditions resulting from the depression and added to their collections in various fields during the season were The Metropolitan Museum of Art, N.Y.C., The Brooklyn Museum, The Boston Public Library, the Reading (Pa.) Public Museum and Art Gallery, the New York Historical Society, the Brander Matthews Dramatic Museum, the W. R. Nelson Gallery of Art (Kansas City), the University of Minnesota Library and the Western Reserve University Library.

Another private collection of paintings, that of the late Burton Mansfield, of New Haven, Conn., consisting mainly of examples of the American school, raised comments in the art world for the various surprises which it furnished. The £620 brought by Winslow Homer's watercolour, "Watching the Tempest," was commented upon as a record price for a watercolour of his English period. The £2,200 fetched by the same painter's "Fisher Girl," an oil, was also considered highly satisfactory. In this same sale a Child Hassam and a J. Alden Weir also brought more than any works by these two painters had realized at auction in the last four years, and a very small Whistler, a Venetian pastel, realized £360. It was well known by many in the audience that Homer's "Fisher Girl" had been bought by Mr. Mansfield for about £160, while for Homer's watercolour, "Watching the Tempest," the collector had paid only £72 10s. The highest price brought by any picture during the season was the £9,200 paid for Hoppner's lovely half-length portrait of "Louisa, Countess of Mansfield," one of the five notable portraits belonging to Sir Charles and Lady Gunning, of London, which were sold the evening of April 27th. The sum of £5,200 was obtained for Rembrandt's "Woman Plucking a Fowl," from the Kleinberger collection. "Mrs. Raikes and Daughter," painted at full-length by Lawrence, brought £3,420 in the sale of the Mulliken collection. All three went to private collectors. Of interest to collectors of sporting pictures was the painting by Ben Marshall, "Coursing: Hunters and Hounds," in the collection of Mrs. Lillie Weir Simms, of Saratoga Springs, N.Y., which was bought by Harry Simmons for £600, while in the fine etching collection of Mrs. L. F. Easton, of La Crosse, Wisconsin, dispersed on May 12th, appeared a group of 62 Whistlers, including two examples of his outstanding "Nocturne: Palaces," both of the seventh state of nine and both signed with the butterfly, one of which brought £265, and the other £260.

The amount of early American furniture sold during the season was less than in the previous one, fine eighteenth century English and French furniture predominating. A rare Goddard claw-and-ball foot card table realized £760, and an Adam-Hepplewhite bookcase formerly owned by Warren Hastings, first Governor-General of India, which brought £660. A Charles II tall-case clock in the Mulliken collection brought £620, and a Queen Anne card table in the same collection £580. The more important carpets sold during the season, a sixteenth century Persian medallion carpet which realized £3,300; a sixteenth century Cairene carpet which brought £1,020; and a seventeenth century Indo-Persian Buddhist carpet which realized £600. Among the smaller art objects there were some noteworthy examples of very early Chinese bronzes, fine porcelains, and other examples of Chinese art. A unique Sung jewelled gold crown set with pearls and rubies, in the P. Jackson Higgs



## ART IN THE SALEROOM

collection, brought £900. An important K'ang-hsi famille verte "hawthorn" vase with green ground fetched £620 in the Roland Moore sale. There was one early American glass sale, the private collection of Herbert Delavan Mason, of Tulsa, Oklahoma, in which a Stiegel panelled vase of brilliant emerald green brought £380.

### THE ROSEBERY LIBRARY

The sale of the first two portions of the library from The Durdans, Epsom, formed by the late Lord Rosebery, which occupied Sotheby's rooms for five days, from June 26th to 30th, exceeded all expectations. With the third portion consisting of the Napoleonic Collection sold on July 24th and 25th, the most generous valuation placed upon it was in the neighbourhood of £25,000, and yet the first two portions alone produced the remarkable total of £36,639. With trade in its present state, it was a bold action to commit such a valuable collection to the mercy of public auction, and yet the result proved the wisdom of the action, and was also definite evidence of renewed activity in the antiquarian book world.

The gem of the collection was, of course, the first of Lord Rosebery's four Shakespeare Folios, and though it was expected to pass the previous record of £8,600 paid for Baroness Burdett Coutts's copy in 1922, neither the auctioneers nor the trade anticipated that it would realise as much as £14,500, about double the sum the late owner paid for it. It was, of course, a superb copy, and like the Burdett Coutts's copy, it has now gone to America. The second folio made £440, while £2,000 was paid for the third folio, the same copy, by the way, that appeared in the Van Antwerp Sale in 1907, when it realized £650. The fourth folio was not particularly fine, and only made £135.

There was, too, a keen contest for a copy of "Endymion," inscribed by the author, "Leigh Hunt Esqre. with J. K.'s best greeting." This also fell to an American dealer for the high price of £2,400. Another high-priced item was the manuscript of Jane Austen's "Lady Susan," which went to the same purchaser for £2,100, while £325 was given for two-and-a-quarter pages of MS. containing Dr. Johnson's "Last Prayer," and £300 for Disraeli's manuscript of "Vivian Grey."



### ELIZABETHAN NEEDLEWORK VALANCE

*Sold at Messrs. Sotheby's, June 29th*

Space will only permit of a record of a few of the more important items in this remarkable sale. Herring's "Winning Horses of the St. Leger," 1829, £190; Homer, first edition, Florence, circa 1488, £490; à Kempis, "Imitatio," Augsburg, circa 1473, £520; the Complutensian Polyglot Bible, 1514-17, £135; first issue of the first edition of the authorized version of the Bible, 1611, £620; Milton's "Poems, English and Latin," 1645, £120; Milton's "Paradise Lost," 1667, Disraeli's copy, £205; Skelton's "Arms and Badges of the Kings of England," 1684-92, and "Nobility of England," 1685-95, together, £230; Dr. Charles Burney's inscribed copy of Boswell's "Life of Johnson," 1791, £410; a presentation copy of Gibbon's "Decline and Fall," £220; Goldsmith's "Vicar of Wakefield," 1766, £280; Gray's "Eton College," 1747, £410; Warren Hastings Debates, 1797, £100; Kelmscott Chaucer, 1896, £155; and Barrie's "Window in Thrums," 1889, presented to Lord Rosebery by the author, £58.

The sale of the Napoleonic Collection will be included in our next number.



### THE HOPE ATHENA, GREEK, II C. A.D.

*Sold at Messrs. Sotheby's, July 27th*

### PORTRAITS OF THE LORDS BALTIMORE

Not for some time has such an important series of portraits appeared in the sale room as the six portraits of the Lords Baltimore, Proprietors of Maryland, which were sold at Sotheby's on July 26th.

They formed part of a collection of portraits and pictures by old masters from Windleston, Co. Durham, the seat of Sir Timothy Calvert Eden, Baronet of Maryland, to whom they have descended through the marriage of his great-great-grandfather, Sir Robert Eden, with Caroline Calvert, the last Lord Proprietor's sister. The prices realized will be given in our next number.

First in importance historically and artistically is the portrait of Cecil Calvert, second Lord Baltimore, by Gerard Soest. Standing by a table he holds in his right hand a map of Maryland emblazoned with the Calvert arms, while in front of him stands his little son Charles, subsequently the third Lord. The picture, which was exhibited at the British Institution in 1846 and the Old Masters Exhibition at Burlington House in 1891, is reproduced in Matthew Page Andrew's "History of Maryland," 1929.

Cecil Calvert was the real founder of the Palatinate or Province of Maryland, and it is interesting to note among the localities on the map, which is headed "Noua TERRÆ MARIÆ tabula," "Che SAPEACK bay," "Patowmeck flu," and "Delaware Bay."

The portrait of the first Lord by Daniel Mytens is also important artistically, but the other four have little to commend them, apart from their historic interest.

That of the third Lord is attributed to Sir Godfrey Kneller, while the remaining three are by unknown artists of the eighteenth century English school.

It is, however, chiefly in their historical importance that their interest lies, representing as they do the founder of the Province and his four descendants.

Among the other portraits are works by Mary Beale, F. Brerewood, an hitherto unrecorded English (or American) painter of the time about 1730, and H. Pickering, while among the old masters are works by Murillo, Tiepolo, and Paolo Veronese.

# HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

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A. 12. MESSRS. CORBET. SILVER TEAPOT. Made by Daniel Pontifex. Date 1805-6.—Crest: Out of a ducal coronet or, a demi lion rampant sable, between the paws a buckle proper.

The engraving on the teapot is so bad and indistinct that it is a little difficult to distinguish the charge that the lion is holding between his paws. It has, however, the appearance of representing a buckle; and if so the Crest is that of Buckle, of London, the Arms of which family are given as "Sable, a chevron between three buckles argent."



A. 13. MR. J. ROCHELLE THOMAS. CHAMBERLAIN'S WORCESTER DINNER SERVICE.—Arms: Argent, three bucks' heads erased proper within a bordure counter-compony or and azure, on a canton sable a palm branch in bend sinister, and under it the word "Egypt," both gold. Crests: First, a Mameluke on horseback at full speed, in the act of throwing a djirid, all proper; second, out of an eastern crown or, a stag's head gules attired gold, charged on the neck with a mullet of eight points with an increscent argent. Supporters: Dexter. A light infantryman of the 87th, or Royal Irish Regiment, leaning on his musket, with fixed bayonet, all proper. Sinister: A dragoon of the 12th Regiment holding in the exterior hand a tri-coloured flag, thereon the word "Lybia." Motto: Fortitudine vincit.

This service must have been made for Lieut.-General Sir Charles William Doyle, K.C.B., born 1770, Colonel of the 87th Regiment, Aide-de-Camp to General Sir Ralph Abercromby at Battle of Lannoy and in the West Indies, 1749; assisted the Spanish insurgents, 1808, and was made a Spanish Lieut.-General, 1811; served in Holland, Flanders, Egypt and the Peninsula, and four times wounded; Lieut.-General in the British Army, 1837; Knight Grand Cross of Hanover, 1839; Knight of Calatrava, in Spain; died October 25th, 1842, in Paris.

A. 14. MR. LEWIS CLAPPERTON. PEWTER PLATE.—Arms: Or, on a fess azure, three mullets argent, and in base a crescent gules, impaling a similar coat. The Arms surmounted by the initials W. D. & I. D.

This plate was probably made for Sir William Durham, of Pittkerrow, who was knighted at Dundee by Charles II. February 21st, 1650-1. He married Janet, daughter of James Durham, of Duntarvie.

A. 15. MESSRS. BLACK & DAVIDSON. SILVER SALVER, 1748-9.—Arms: Argent, a pascal lamb passant or, for Duntze; impaling, azure a cross vairé or and of the first, between four mullets of the second, pierced of the field, for Hawker. Crest: A mullet or between two eagles' wings proper.

This salver was engraved about 1755-60 for John Duntze, of Exeter, co. Devon, who married Elizabeth, daughter of James Hawker, of Luppit, co. Devon, and widow of Nicholas Munckley, of Exeter. His son John Duntze, M.P. for Tiverton, co. Devon, 1768-95, was created a baronet November 8th, 1774.

A. 16. CHINESE ARMORIAL BOWL, KHANG-HSI PERIOD, circa 1720.—Arms: Azure, a stirrup between three mullets or, in chief the Badge of a Baronet, for Dutry; on an Escutcheon of Pretence, or, a chevron gules, in chief two doves proper respecting each other, and in base a serpent nowed argent, on a chief gules, three sinister wings argent, for Reneu.

This service was made circa 1720 for Sir Denis Dutry, Bart., so created June 19th, 1716; a director of the Hon. East India Company, who died October 20th, 1728. He married Mary, daughter of Hilary Reneu, a Huguenot merchant. A teapot stand of this service was sold June 22nd, 1933, in the Quennell Sale at Sotheby's, but was there wrongly identified as bearing the Arms of Hildyard, of Wynestead, co. York, Baronets.



A. 17. MESSRS. H. DE COSTA ANDRADE & SON. PEWTER PLATE. Arms: Argent, a bend between ten billets gules, for Bulteel; impaling, Gules a hart's head couped between three crosses crosslet fitchée or, within a double tressure of the last, for Bellenden.

This plate was obviously made for John Bulteel, of Mambland, co. Devon, who married, circa 1755, the Hon. Diana Bellenden, 4th daughter of John, 3rd Lord Bellenden.